

Indian miniature painting



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An enraged elephant. Mughal, late 16 th. cent. A. D. (Pl. 2, cat. 2)



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INDIAN MINIATURE PAINTING



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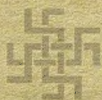
INDIAN MINIATURE PAINTING

EXHIBITION COMPILED
FROM THE COLLECTION OF THE
NATIONAL MUSEUM, NEW DELHI

CATALOGUE BY O.P. SHARMA



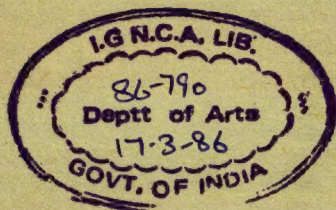
BRUSSELS
BIBLIOTHEQUE ROYALE ALBERT I^{er}
MCMLXXIV



Indira Gandhi National
Centre for the Arts

Exhibition under the gracious patronage
of H.M. the King of the Belgians and
H.E. the President of India

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Brussels, Bibliothèque royale Albert I^{er}

5-26 October 1974



Indira Gandhi National
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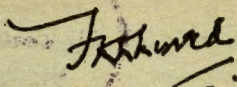
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RASHTRAPATI BHAVAN,
NEW DELHI-110004.

It is gratifying to know that the Bibliothèque Royale Albert I^{er} are organizing in cooperation with the National Museum, New Delhi, an Exhibition of Indian Miniature Painting, to be held in Brussels in October 1974. I am sure this Exhibition will provide an opportunity to the people of Belgium to understand the spirit of India and to appreciate the diversity of our sources of inspiration and our genius for synthesis.

It is my hope that this Exhibition which coincides with the Twentieth Anniversary of the Belgo-Indian Friendship Association and of the Belgo-Indian Chamber of Commerce will contribute to the further strengthening of friendly ties between Belgium and India.

I have great pleasure in extending to the Organizers my best wishes for the success of their efforts.



FAKHRUDDIN ALI AHMED
President of India

PREFACE

India's magnificent art has been revealed to the Belgian public for many decades already. This happened chiefly through a great number of illustrated books. Therefore it must be considered a privilege to be able to admire the very works in their full beauty. Their style is mainly known through reproductions in Belgium. While some of our neighbours—especially the British people who possess the incomparable Indian department of the Victoria and Albert Museum in London—are rich in this field, Belgium has only a few Indian miniatures, notwithstanding the fact that our national collections have an international renown in the domain of occidental miniatures.

We consider it a magnificent gesture on the part of India to loan to Belgium a small but significant part of her artistic treasure house: a hundred miniatures from the National Museum, New Delhi will be on view to the Belgian artlovers for a few weeks. The importance of this loan—a prelude to further cultural exchanges between the two countries—is such that H.M. King Baudouin and H. Exc. Mr. Fakhruddin Ali Ahmed, President of India, have graciously consented to grant their patronage to this exhibition.

The plan for it was first conceived by H. Exc. Mr. Charles Kerremans at the time he was Belgian ambassador in New Delhi, some years ago. The project fascinated Mr. Herman Liebaers, then director of the Royal Library. The practical problems were solved thanks to the expert knowledge and devotion of our Indian colleagues. Mr. C. Sivaramamurti, director of the National Museum, New Delhi, obligingly granted the loan of one hundred miniatures; Mr. O.P. Sharma, curator at the same Museum, consented to select them and to write the catalogue.

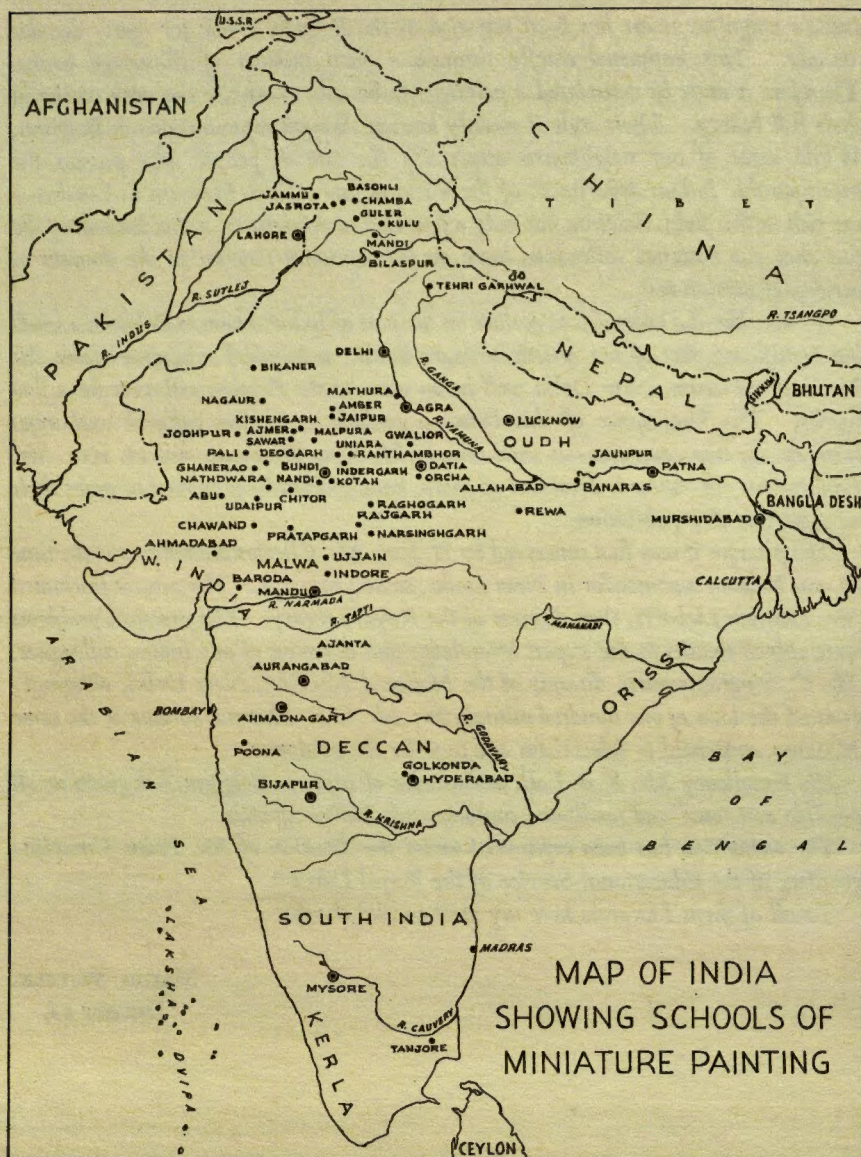
His Excellency Mr. K.B. Lall, ambassador of India in Belgium, has given us all possible assistance and facilitated contacts with Indian officials.

The exhibition has been organized under the direction of Mr. Frans Vanwijngaerden, of the Educational Service of the Royal Library.

To all of them I express here my most cordial thanks.

Martin WITTEK,
Director a.i.





INTRODUCTION

The art of miniature painting originated in India during the 11th-12th century A.D., in the form of illustrations to the palm-leaf manuscripts of the Buddhist and Jain religions. Paper was introduced in the latter half of the 14th century and gradually replaced the palm-leaf medium.

In eastern India, under the patronage of the Pala rulers, 11th-12th century, the Buddhist texts of the Vajrayana cult, like the Prajnaparamita, the Mahamayuri and the Pancharaksha were written and illustrated with the figures of the Buddhist deities in a naturalistic style and resembling the ideal forms of the contemporary bronze and stone sculpture of the Pala school. Unfortunately the Pala art came to a sudden end after the destruction of the Buddhist monasteries at the hands of the Turk invaders in the 1st half of the 13th century.

At the same time in western India a large number of manuscripts of the Jain religion, the Kalpasutra and the Kalkacharyakatha being the most popular among them, were repeatedly written and illustrated with miniature paintings in a style entirely different from the naturalistic Ajanta and Pala styles. In the Western Indian style of painting one finds distortion of the human body. There is an exaggeration of certain physical traits; eyes, breasts and haunches are enlarged, figures are flat with angularity of features and the farther eye projecting into space (no. 1). By the end of 15th century the Western Indian style of manuscript illustration reached the stage of stagnation.

During the 14th century the Persian style of painting started influencing the Western Indian style which is evident from the Persian facial types and hunting scenes appearing on the borders of some of the Jain Kalapasutra manuscripts. The use of ultramarine blue and gold colours in these manuscripts is also indicative of the Persian influence. The introduction of Persian paintings in India was responsible for the evolution of new styles of painting. An illustrated manuscript of the Nimatnama, Cookery Book, which exists in the India office Library, London is an example of a new trend in the field of painting in India. The manuscript was started at the time of Ghiyasaldin-Khilji of Malwa, 1469-1500 A.D., but was completed in the time of his son Nadir Shah, 1500-1510 A.D. In this manuscript we notice for the first time an attempt towards the evolution of a new style of painting by the fusion of the Persian style of Shiraz with indigenous Indian style.

Two manuscripts of the *Laur Chanda*, an Avadhi romance by Mulla

Daud are other examples of the styles which developed due to the Persian influence, showing a mixture of the Persian and the Indian styles like the Nimat-Nama of Malwa. One of the manuscripts is in the Prince of Wales Museum, Bombay and the other is in the John Rylands Library, Manchester. They seem to have been painted at Muslim courts in about 1550.

A group of paintings generally termed as the *Kulhadar* style, represent the finest example of painting executed during the first half of the 16th century. It includes paintings of the Chaurapanchasika, the Gita Govinda, the Bhagavata Purana and the Ragamala. The style is marked by brilliant colours, angular and vigorous line, transparent drapery, large blank and staring eyes, and the appearance of conical caps (*Kulha*), on which turbans are worn by male figures. The style is purely indigenous, derived from the earlier tradition of the Western Indian art and uninfluenced by either the Persian or the Mughal style of painting. Some other important works of this period are a manuscript of the Mrigavati and the Mahapurana, a Jain text, both executed in about 1540 in a style related to the Kulhadar style.

The most remarkable development in the field of painting during the 16th century was the origin of the *Mughal* school in the reign of emperor Akbar, 1556-1605. Akbar was keenly interested in the art of painting. In about 1560 he established an atelier of painting under the supervision of two Persian masters, MIR SAYYED ALI and ABDUL SAMAD KHAN, who were originally employed by his father HUMAYUN. A large number of Indian painters were recruited from all over India to work in the atelier under the Persian masters. It was a great experiment which resulted in the origin of a new style of painting known as the Mughal style after the synthesis of the Safavid Persian style and the indigenous Indian style of painting. The Mughal painting is primarily aristocratic and secular in nature. It is marked by fine draftsmanship and supple naturalism based on close observation of nature. Illustrations of the Hamza-nama, showing the exploits of Amir Hamza, uncle of prophet Mohammad, represent an ambitious project which was undertaken and completed during the early period of Akbar's rule. The Hamza-nama illustrations on cloth originally consisted of 1400 leaves bound in seventeen volumes. Each leaf measured about 27×20 inches. The Mughal style was further influenced by the European painting which came in the Mughal court in about 1580 and absorbed some of the Western techniques like shading and perspective. A large number of illustrated manuscripts, court scenes, hunting scenes and portraits were executed during the period of Akbar (nos. 2, 3). According to the Mughal practice a number of painters were commissioned to illustrate a single manuscript. In some cases even two artists co-operated to produce a single

illustration in which the outline was drawn by one artist and colouring was done by the other one. A number of Mughal paintings are signed by the artists and even bear dates.

Following the example of the Mughal Emperor the courtiers and the provincial officers also patronised painting. They engaged artists trained in the Mughal technique of painting. But the artists available to them were of inferior merit, those who could not seek employment in the Imperial atelier which required only first-rate artists. The works of such painters are styled as *Popular Mughal* or *Provincial Mughal* painting. This style of painting has the essential characteristics of the Imperial Mughal painting but is inferior in quality. Two examples of the Popular Mughal painting are illustrated here (nos. 4, 5).

Under emperor Jahangir, 1605-1628, painting acquired greater refinement and dignity. He was keenly interested in nature and took delight in the studies of birds, animals and flowers. Portraiture received considerable attention during his period. A number of illustrated manuscripts and court scenes were also executed. An example of Mughal painting of the Jahangir period showing Majnu among wild animals is illustrated here (no. 6).

The Mughal painting maintained its quality during the period of emperor Shahjahan, 1628-1658, but during the later period of his rule the style became over-ripe and its decline started soon after that. Portraiture, paintings showing groups of mystics and a number of illustrated manuscripts were executed during his period.

Mughal painting declined during the rule of emperor Aurangzeb, 1658-1707, who was a puritan and therefore had no liking for fine arts. A large number of court painters therefore migrated to provincial courts and continued to practise art under new patronage. Two examples of the Aurangzeb period painting are illustrated here (nos. 7, 8).

During the period of Bahadur Shah, 1707-1712, there was a revival of the Mughal painting after the neglect shown by Aurangzeb. Paintings of this period exhibit a marked improvement in quality over the earlier works (no. 10).

After 1712 the process of deterioration again started, under the successors of Bahadur Shah. The Mughal painting retained its outer form but lost the fineness of line and the inherent quality of the earlier Mughal art. Some examples of the late Mughal painting are illustrated here (nos. 9, 11, 12, 13, 14).

Early centres of painting in the *Deccan*, during the 16th and 17th centuries were *Ahmadnagar*, *Bijapur* and *Golconda*. The styles of painting at these centres are characterised by their distinct facial types, costumes and colours.

In the Deccan, painting continued to develop independently of the Mughal style in the beginning. However, later in the 17th and 18th centuries it was increasingly influenced by the Mughal style.

The earliest examples of the *Ahmadnagar* painting are contained in a volume of poems written in praise of Hussain Nizam Shah I of Ahmadnagar, 1553-65, and his queen. This manuscript known as the *Tarif-i-Hussain Shahi* and assigned to 1565-69, is preserved in the *Bharat Itihas Samshodaka Mandala*, Poona. Some other fine examples of the Ahmadnagar painting are the *Hindola Raga* of about 1590 A.D., and a portrait of Burhan Nizam Shah II of Ahmadnagar, 1591-1596, and of Malik Ambar existing in the National Museum, New Delhi and other museums. An example of the 17th century Ahmadnagar painting, a leaf from a manuscript of the *Nihangnama* (a text on the art of sword fencing) is illustrated here (no. 15).

During the 18th century the art of painting flourished at *Hyderabad* and some other centres in the Deccan. In Hyderabad painting started with the foundation of the Asafjahi dynasty by Mir Qamruddin Khan, Nizam-ul-Mulk in 1724. Influence of the Mughal style of painting on the already existing early styles of Deccani painting, introduced by several Mughal painters who migrated to the Deccan during the period of Aurangzeb and sought patronage there, was responsible for the development of various styles of painting in the Deccan at Hyderabad and other centres. Distinctive features of the Deccani painting of the 18th and 19th centuries are observable in the treatment of ethnic types, costumes, jewellery, flora, fauna, landscape and colours. Typical examples of paintings of the Hyderabad school and other paintings of the Deccan executed during the 18th century are illustrated here (nos. 16, 17, 18, 19, 20, 21, 22).

Three examples (nos. 23, 24, 25) representing the *South Indian schools* which are stylistically close to the Deccan painting are also illustrated here.

Unlike the Mughal painting which is primarily secular, the art of painting in *Central India*, *Rajasthan* and the *Pahari* region etc., is deeply rooted in the Indian traditions, taking inspiration from Indian epics (the *Ramayana* and the *Mahabharata*), religious texts like the *Puranas*, love poems of Sanskrit and other Indian languages, Indian folklore and works on the musical themes. The cults of Vaishnavism, Saivism and Sakti exercised tremendous influence on the pictorial art of these places. Among these the cult of Krishna was the most popular one which inspired the patrons and artists. The themes of the *Ramayana*, the *Mahabharata*, the *Bhagavata Purana* (a text mainly dealing with the life of Krishna), the *Naishadacarita* (dealing with the romance of Nala and Damayanti), the *Usha-Aniruddha* (dealing with the romance of Usha and Aniruddha), the *Gita-Govinda* (a Sanskrit

poem dealing with the Divine love of Radha and Krishna by Jayadeva), the *Rasamanjari* (a text on the classification of heroines by Bhanudatta), the *Amaru Sataka* (hundred verses by the poet Amaru), the *Rasikapriya* (a Hindi text dealing with the loves of Radha and Krishna by Kesavadasa), and the *Ragamala* (garlands of musical modes), the *Bihari Satasayee* (seven hundred verses in Hindi by Bihari), the *Baramasa* (twelve months), the six seasons and the festivals, the most important one being the Holi (the festival of colours) etc., provided a very rich field to the painters who with their artistic skill and devotion made a significant contribution to the development of Indian painting.

In the 16th century there already existed in Central India and Rajasthan the primitive art tradition in the form of the *Western Indian* and the *Kulhadar* styles which served as base for the origin and growth of various schools of paintings during the 17th century. The Rajput rulers had gradually accepted the Mughal suzerainty and many among them occupied important positions in the Mughal court. Some of the rulers entered into matrimonial relations with the Mughals. The Rajput rulers following the examples set by the Mughal Emperors, also employed artists to work at their courts. Some of the Mughal artists of inferior merit who were no longer required by the Mughal emperors migrated to Rajasthan and other places and found employment at the local courts. It is believed that the popular version of the Mughal style which these painters carried to various places influenced the already existing styles of painting there with the consequence that a number of new schools of painting originated in Rajasthan and Central India in the 17th and 18th centuries. Among these the more important schools of paintings are *Malwa*, *Mewar*, *Bundi*, *Kotah*, *Jaipur*, *Bikaner*, *Jodhpur*, *Marwar* and *Kishengarh*.

The *Rajasthani* style of painting including that of *Malwa*, is marked by bold drawing and strong and vibrating colours. The pictorial effect of paintings is enhanced by adopting the technique of contrast in colour. The treatment of figures is flat without any attempt to show perspective in a naturalistic manner. Sometimes the surface of the painting is divided into several compartments of different colours in order to separate one scene from the other. Mughal influence is seen in the refinement of drawing and some element of naturalism introduced in figures and trees. Each school of painting has its distinct facial type, costumes, landscape and colour scheme.

Typical characteristics of the *Malwa* painting which originated in the second quarter of the 17th century in Central India, are strong colours like blue, black, red, yellow and green applied effectively in a contrasting manner to create the feeling of emotional intensity, refinement of drawing

due to influence of the Mughal painting and some costumes consisting of black tassels and striped skirts worn by women. Some of the important paintings executed in the *Malwa* style are a series of the *Rasikapriya* dated 1634 A.D., a series of the *Amaru Sataka* painted in 1652 A.D., at a place called *Nasratgarh* and a series of the *Ragamala* painted in 1680 A.D., by an artist named *Madhau Das*, at *Narsyanga Sahar*, all of them partly available in the National Museum, New Delhi, another *Amaru-Sataka* of the same period in the Prince of Wales Museum, Bombay and a *Ragamala* series of about 1650 in the *Bharat Kala Bhavan*, Banaras. The art of painting in *Malwa* continued till the end of the 17th century A.D. Some other examples of the *Malwa* painting are illustrated here (nos. 26, 27, 28).

Another style of painting originated at *Datia* in Central India in about 1750 A.D. The paintings of this school are often marked by bright colour scheme sometimes displaying excessive use of gold, but their drawing is rather stiff (nos. 29, 30).

The *Mewar* painting is characterised by bold line, strong colours and distinct facial types. The earliest example of the *Mewar* painting is a series of the *Ragamala* painted in 1605 A.D., at *Chawand*, a small place near *Udaipur*, by *Nisardi*. Most of the paintings of this series are in the collection of *Gopi Krishna Kanoria*. Another important series of the *Ragamala* was painted by *SAHIBDIN* in 1628 A.D. Other examples of the *Mewar* painting are the illustrations to the Third Book, *Aranya Kanda*, of the *Ramayana* dated 1651 A.D., in the *Sarasvati Bhandar*, *Udaipur*, the Seventh Book, *Uttara Kanda*, of the *Ramayana* dated 1653, in the British Museum, London and a series of the *Ragamala* miniatures of almost the same period in the National Museum, New Delhi (no. 33). Some other examples of the *Mewar* painting of the 17th and 18th centuries are also illustrated here (nos. 31, 32, 33, 34, 35, 36).

Three illustrations (nos. 37, 38, 39) are examples of works done at minor centres close to the *Mewar* style.

The *Bundi* style of painting is very close to the *Mewar* style, but the former excels the latter in delicacy of drawing and richness of colours. Painting in *Bundi* started as early as about 1625. A painting showing *Bhairavi Ragini*, in the *Allahabad Museum* is one of the earliest examples of the *Bundi* painting. Some other outstanding examples of the *Bundi* painting are an illustrated manuscript of the *Bhagavata Purana* in the *Kotah Museum* and a series of the *Rasikapriya* in the National Museum, New Delhi (no. 40). Some other typical examples of the 18th century *Bundi* painting are also illustrated here (nos. 41 to 45).

A style of painting allied to the *Bundi* style prevailed in *Kotah*, a place



near Bundi, during the late 18th and 19th centuries. Hunting was a popular theme at Bundi and Kotah. Three examples of the Kotah painting are illustrated here (nos. 46, 47, 48).

The *Bundi* style also spread to the nearby places like Uniara, Indergarh and Raghogarh. Five illustrations which appear to have been executed at these places and represent the variations of the Bundi style and illustrated here (nos. 49 to 53).

The state of Amber had the closest relations with the Mughal Emperors. It is generally believed that a school of painting originated at *Amber*, the old capital of the Amber state, in early 17th century. Later on in the 18th century the centre of artistic activity shifted to *Jaipur*, the new capital. A fairly large number of portraits of the Jaipur rulers and miniatures on other subjects are known to exist. The *Jaipur* paintings are marked by boldness of drawing and brightness of colours. The oval facial types and trees indicate an influence of the Mughal painting. Some examples of this school are illustrated here (nos. 54 to 57).

Bikaner was one of the States which had close relations with the Mughals. During the later half of the 17th century some of the Mughal artists were given patronage by the *Bikaner* court and were responsible for the introduction of a new style of painting having some similarity with the *Mughal* and the *Deccani* styles. One important artist *Ali Riza* "the Ustad (master) of Delhi" was employed by Raja Karan Singh of Bikaner in about 1650. Some other noteworthy artists who worked in Bikaner were *Ruknuddin* and his sons. Bikaner paintings are known for their delicate drawing, subdued colour tones and an element of naturalism borrowed from the Mughal painting. Some examples of the Bikaner painting are illustrated here (nos. 58 to 62).

During the second quarter of the 18th century there developed the most charming school of the *Rajasthani* painting in *Kishengarh* under the patronage of Raja Savant Singh, 1748-1757, who wrote devotional poetry in praise of Krishna, under the assumed name of NAGARI DAS. Unfortunately only a small number of Kishengarh miniatures are available. Most of them are believed to be in the hand of the master painter NIHAL CHAND who in his works has been able to create visual images of his master's lyrical compositions. The artist invented lovely types of female figures, delicately drawn, with slender bodies and upturned eyes. Two examples of this school are illustrated here (nos. 63 and 64).

One of the earliest examples of painting in *Marwar* is a series of the Ragamala paintings in the collection of Kumar Sangram Singh, painted by an artist, named *Virji* in 1623 A.D., at Pali. The miniatures are executed in a

primitive and vigorous folk style completely uninfluenced by the Mughal style. A large number of miniatures on various subjects were executed from the 17th to 19th centuries at several centres of painting like *Pali*, *Jodhpur*, *Nagaur*, *Ghanerao*, *Sirohi* and *Sawar* (a place near Ajmer). The *Marwar* paintings are known for their bold drawing and strong colours. Some sub-schools of Marwar show a preference for dark colours. The most important school of painting in the Marwar region is Jodhpur. The *Jodhpur* style is marked by brilliant colour scheme, long conical turbans, long curly hair and long and uptilted eyes (nos. 65, 66). Some examples of other schools of the Marwar region are also illustrated here (nos. 67 to 75).

There also flourished a style of painting at *Alwar*, a place near Jaipur in Rajasthan, during the late 18th and 19th centuries. The style is marked by bright colours, bold drawing and shading of figures. The rocks are derived from the Mughal types (no. 76).

An example of painting in the *Gujarat* folk style of late 18th century is also illustrated here (no. 77). Stylistically the painting is close to the paintings of the Marwar region.

The *Pahari* region comprises the present state of Himachal Pradesh, some adjoining area of the Punjab and the area of Jammu in the Jammu and Kashmir state. The whole of this area was divided into small states ruled by the Rajput princes who had accepted the overlordship of the Mughal emperors and were often engaged in internecine warfare. These states were centres of great artistic activity from the later half of the 17th to nearly the middle of the 19th century.

The earliest centre of painting in the Pahari region was *Basohli* where under the patronage of Raja Kripal Pal, an artist named *Devidasa* executed miniatures in the form of the *Rasamanjari* illustrations in 1694 A.D. There is one more series of the *Rasmanjari* miniatures painted in the same style and almost of the same period but appears to be in a different hand. The illustrations of the two series are scattered in a number of Indian and foreign museums. The *Basohli* style of painting is characterised by vigorous and hold line and strong glowing colours. The *Basohli* style spread to the various neighbouring states and continued till the middle of 18th century. Some examples of the *Basohli* style are illustrated here (nos. 78 to 81).

Illustrations of a series of the *Gita Govinda* painted in 1730 A.D. show further development of the *Basohli* style. There is a change in the facial type which becomes a little heavier and also in the tree forms which assume somewhat naturalistic character, which may be due to the influence of the Mughal painting. Otherwise the general features of the *Basohli* style like the use of strong colours, monochrome background, large eyes, bold

drawing, use of beetle-wings for showing emeralds in ornaments, narrow sky and the red border are observable in these miniatures. An example of painting from this series is illustrated here (no. 82).

The last phase of the *Basohli* style was closely followed by the *Jammu* group of paintings mainly consisting of portraits of Raja Balwant Singh of Jasrota (a small place near Jammu) by *Nainsukh*, an artist who originally belonged to Guler but had settled at Jasrota. He first worked at Jasrota and later at Guler. These paintings are in a new naturalistic and delicate style marking a change from the earlier traditions of the *Basohli* art. The colours used are soft and cool. The style appears to have been inspired by the naturalistic style of the Mughal painting of the Muhammad Shah period in the early 18th cent. A.D.

At *Guler*, another State in the Pahari region, a number of portraits of Raja Goverdhan Ghand of Guler were executed in about 1750 in a style having close affinity with the portraits of Balwant Singh of Jasrota. They are drawn delicately and have a bright and rich palette.

The finest group of miniatures done in the Pahari region is represented by the famous series of the *Bhagavata* (no. 68), the *Gita Govinda*, the *Bihari Satasai*, the *Baramasa* and the *Ragamala* painted in 1760-70. The exact place of origin of these series of paintings is not known. They might have been painted either at Guler or Kangra or any other nearby centre. The Guler portraits together with the *Bhagavata* and the other series have been grouped under a common title of *Guler Style* on the basis of the style of the Guler portraits. The style of these paintings is naturalistic, delicate and lyrical. The female type in these paintings is particularly delicate with well modelled faces, small and slightly upturned nose and the hair done minutely. It is very likely that these paintings are in the hand of the master-artist Nain Sukh himself or in the hand of one of his competent associates. An example from the *Bhagavata* series, and another example from a series of the *Gita Govinda* drawings, similar in style to the famous *Gita Govinda* paintings, are illustrated here (nos. 84, 85).

The Guler style was followed by another style of painting termed as the *Kangra* style, representing the third phase of the Pahari painting in the last quarter of the 18th cent. The *Kangra* style developed out of the Guler style. It possesses the main characteristics of the latter style, like the delicacy of drawing and quality of naturalism. The name *Kangra* style is given to this group of paintings for the reason that they are identical in style to the portraits of Raja Sansar of Kangra. In these paintings there is no modelling of figures and hair is treated as a flat mass. The *Kangra* style continued to flourish at various places namely Kangra, Guler, *Basohli*, Chamba, Jammu,

Nurpur, Mandi and Garhwal etc. Some examples of the Kangra styles are illustrated here (nos. 86 to 89).

Along with the naturalistic Kangra style in the Pahari region, there also flourished folk styles of paintings at *Mandi* and *Kullu* mainly inspired by the local tradition. The styles are marked by bold line and dark and dull colours. In the *Mandi* style however the colours used are much brighter than those found in the *Kullu* paintings. Though influence of the *Kangra* style is observable in certain cases yet these styles maintain their distinct folkish character. A large number of portraits of the *Mandi* and *Kullu* rulers and miniatures on other themes are available in this style. A few examples of paintings of this area are illustrated here (nos. 83, 90 to 95).

Some of the Pahari painters found patronage in the Punjab under Maharaja Ranjit Singh and the Sikh nobility in the beginning of the 19th century and executed portraits and other miniatures in the *Sikh* style which is a modified version of the *Kangra* style. Paintings of the Sikh school are marked by the use of rich colours and typical Sikh turbans. The Sikh style continued till the middle of the 19th century. An example of the Sikh style is illustrated here (no. 96).

The earliest surviving examples of miniature painting in *Orissa* appear to belong to the 17th century A.D. Some good examples of paintings of this period are a court scene and four illustrated leaves of a manuscript of the *Gita Govinda* in the Asutosh Museum, Calcutta and an illustrated palm-leaf manuscript of the *Ramayana* in the National Museum, New Delhi (97). An illustrated palm-leaf manuscript of the *Bhagavata* in the Asutosh Museum and a paper manuscript of the *Gita Govinda* (no. 98) in the National Museum are examples of the late 18th century *Orissa* painting. In *Orissa* palm-leaf continued to be used even upto the 19th century. The outline drawing was rendered with a stylus on palm-leaf and then charcoal or ink was rubbed on the drawing. A few colours were sparingly used to fill in the designs. The technique of painting on paper was however different and was like the technique used in other schools of painting. The early manuscripts display a neatness of drawing. But later on in the 18th century the line becomes heavier and the style in general is very decorative and ornamental (98).

A folk style of painting marked by bold drawing and simple composition existed at Kalighat in Bengal in the late 19th century A.D. An ink sketch showing "two ladies with a musician" is illustrated here (99).

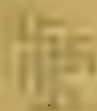
The traditional Indian painting started deteriorating after the first half of the 18th century and by the end of the century it lost much of its vitality and charm. However, in the Pahari region the art of painting maintained

its quality till the end of the first quarter of the 19th century. Under the impact of the western colours and technique of painting the traditional styles of Indian painting finally died out by the middle of the 19th century. "Basketmakers" (no. 100) is an example of the type of painting which developed during the period of East India Company in India.

Paintings were executed in the traditional tempera technique. After mixing colours in water along with a binding medium they were applied on the drawing. The first sketch was freely drawn in red or black over which a white priming was given. The surface was thoroughly burnished and the outline showed clearly through it. Then a second outline was drawn with a fine brush. First the background was coloured and then the sky, buildings and trees etc. Figures were painted last of all after which a final outline was drawn. When copies were made from perforated sketches by rubbing charcoal powder the dotted outline took the place of the first drawing. Colours used in paintings were obtained from minerals and ochres. Indigo blue was a vegetable colour. Lac-dye and carmine were obtained from insects. Burnt conch shell and zinc white were used as white colours. Other colours used were red ochre, red lead, lac-dye, red carmine and vermilion. Indigo and ultramarine-blue were used for blue. Yellow ochre, orpiment and 'Peori' (extracted from urine of cow fed on mango-leaves) were used for yellow. Silver and gold were also used. Terraverti, malachite and verdigris were used as green colour which was also obtained by mixing other colours. Brushes were made of animal's hair. Fine brushes were made from squirrel's hair, the finest being of one single hair. Apart from palm-leaf and paper, wood and cloth were also often used as materials for painting.

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National Museum,
New Delhi

CATALOGUE



- 1 Fourteen lucky dreams of Trisala Folio 17 of a manuscript of the Kalpasutra- Pl. 1
a Jain religious text
Western Indian Style, about 1425 A.D.
Painting on paper, 9,5 × 28,4 cm. No. 64.488

The painting is divided into three panels. The lowest panel shows Trisala, the mother of Tirthankara Mahavira, the Jain Preceptor, reclining on a couch. In the upper two panels, her fourteen lucky dreams are represented by an elephant, a bull, a lion, goddess Sri, a garland, a banner, a full vase, ocean of milk, a lake, a celestial palace, a heap of jewels, fire, the moon and the sun. The line is angular and the farther eye is projected into the space. Red background; text on both sides of the illustration and also on the reverse.

- 2 An enraged elephant Mughal, late 16th cent. A.D. Pl. 2
Painting on paper, 13,1 × 17,5 cm. No. 52.43

A man is frantically trying to subdue an enraged elephant. He is followed by another elephant, a docile one. In this picture the artist's main concern is the creation of abounding energy coupled with suspense.

- 3 A Mughal noble Mughal, about 1600 A.D. Pl. 3
Painting on paper, 15,5 × 9,7 cm.
No. 48.8/26

Portraiture occupies a significant position in the Mughal painting. A large number of portraits of the Mughal emperors and the nobility etc. were executed during the Mughal period.

This portrait in three-quarter profile, represents an intimate study of a Mughal noble, standing with his left hand stretched out making a gesture, while the other hand rests on the hilt of a dagger tucked to his sash. Light green background.

- 4 The siege of Lanka From a series of the Ramayana Pl. 7
Popular Mughal style, early 17th cent. A.D.
Painting on paper, 28,6 × 19 cm. No. 56.93/5

Rama with his army of vanaras (monkeys), has besieged the golden Lanka for recovering his wife Sita, forcibly carried away by Ravana, the demon king. While Rama and his brother Lakshmana are leading the vanaras to fight against the demons, Ravana listens to the reports of the

battle raging outside the fort. The demonic types are derived from the Persian examples seen in the illustrations of the *Shahnama* manuscripts. Pale yellow background.

- | | | | |
|---|-----------------|--|-------|
| 5 | Ramakali Ragini | (A musical mode) from a series of the
Ragamala
Popular Mughal style, about 1610 A.D.
Painting on paper, 17,3 × 11,5 cm.
No. 70.24/32 | Pl. 8 |
|---|-----------------|--|-------|

Ramakali Ragini is the wife of Raga Malakosa (one of the six main musical modes). The iconography of the Ragini is inspired by the hero-heroine theme. The Ragini is represented as a lovely lady seated on a well-furnished couch in the courtyard of her house. The lady is angry as her lover has arrived late after making love to another woman. The lover is begging her forgiveness by prostrating at her feet. She turns her face away from him and talks to the maid standing by her side. Another maid standing close to the man expresses surprise by the gesture of her hands. Persian calligraphy and the title of the Ragini appear on the reverse.

- | | | | |
|---|---------------------------------|--|-------|
| 6 | Majnu seated among wild animals | A scene from the Laila-Majnu, a Persian
romance
Artist: M'sood.
Mughal, 1614 A.D.
Painting on paper, 24 × 15,3 cm.
No. 58.20/29 | Pl. 5 |
|---|---------------------------------|--|-------|

Emaciated Majnu is seated amid wild animals by the side of a rivulet with fish and aquatic birds. Mark the receding landscape and the wreathing rocks derived from the Persian types. Artist's name M'sood and the date 1022 Hijri (1614 A.D.) appear on a stone in the foreground.

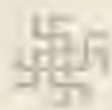
- | | | | |
|---|---------------------------|--|-------|
| 7 | Tribals hunting elephants | Mughal. Painted by Sewa in 1658 A.D.
Painting on paper, 22,5 × 14,6 cm.
No. 50.14/13 | Pl. 6 |
|---|---------------------------|--|-------|

A tribal couple is hunting elephants sporting in a pool of water. The tribal people are known for their hunting skill. In the background are seen a hut and a number of tribals gathering fruit. Shading and elongation of human figures are typical characteristics of the Aurangzeb period painting.

On the reverse are a number of library seals and a Persian inscription



Pl. 3, cat. 3



according to which the painting was executed by *Sewa* in Hijri 1069, (1658 A.D.), and entered in the Lahore Library.

- | | | | |
|---|--------------------------------|---|-------|
| 8 | Portrait of prince Bedar Bakht | Artist: Girdhar Lal.
Mughal, early
18th cent. A.D.
Drawing, 16,5 × 9,8 cm. No. 51.26 | Pl. 4 |
|---|--------------------------------|---|-------|

The haloed prince stands in left profile armed with a sword, a dagger and a shield. The costumes and the elongation of figure are some of the typical characteristics of the Mughal painting of the late Aurangzeb period.

The inscription in Persian on the border gives the identity of the personage: 'Prince Bedar Bakht son of Azam Shah, grandson of Alamgir (Aurangzeb) and son of Darashikoh's daughter'. Bedar Bakht was killed along with his father Azam Shah in 1707 in the battle of Jajau while fighting against Bahadur Shah I, during the war of succession which followed the death of emperor Aurangzeb. The inscription below the figure gives the name of the artist GIRDHAR LAL.

- | | | | |
|---|-----------------------------------|---|-------|
| 9 | A maid offering flowers to a lady | Mughal, 1725-50 A.D.
Painting on paper, 28,5 × 15,8 cm.
No. 57.47/7 | Pl. 9 |
|---|-----------------------------------|---|-------|

The centre of attraction is the lady seated on a low stool, holding a lotus stalk and a plucked petal in her hands. A maid with a bouquet waits in front of her.

Most of the space is occupied by the terraced pavilion. In the foreground is a water tank with a fountain and a plantain tree. A couple of trees appears in the background beyond the terrace. This formula generally occurs in similar paintings of the 18th century Mughal school.

- | | | | |
|----|---------------------------|--|--------|
| 10 | A lady listening to music | Mughal, early 18th cent. A.D.
Painting on paper, 20,6 × 14,5 cm.
No. 56.49/8 | Pl. 10 |
|----|---------------------------|--|--------|

A lovely lady is seated under a tree in a comfortable position having tied a sash round her legs and back, and is being entertained by a woman musician, by the side of a rivulet. Such entertainments were the favourite pastime of the high class ladies. The style of the turban and the long hair falling on shoulders are typical characteristics of the Mughal painting of this period.

- 11 A lady playing with fireworks Mughal, 1750-75 A.D. Pl. 12
 Painting on paper, 15,8 × 9 cm. No. 52.41

Playing with fireworks was one of the favourite pleasures of ladies. Against the background of star-studded dark night the figure of the lady, standing in left profile, shines in the reflection of light emitted by the fiery sparks of a cracker held in her hand. The painting has a beautiful floral border.

- 12 A few royal pleasures and pastimes Provincial Mughal, 1750-75 A.D. Pl. 11
 Painting on paper, 43 × 28,3 cm. No. 65.309

In this painting we see some of the royal pastimes and pleasures, swinging, swimming and witnessing acrobatic performances. The painting is crowded with a number of scenes. Above, two ladies are on a swing and the other two help to set it in motion. Another lady is seated on a chair and is helped by a maid in her toilet. A man standing amid trees is watching the nude women swimming in the river. Below, a princely couple, attended by maids, witnesses acrobatic performances.

- 13 The birth of Christ Mughal, about 1775 A.D. Pl. 13
 Painting on paper, 25,5 × 17,5 cm.
 No. 58.20/281

The Western engravings and illustrated manuscripts started coming in the court of emperor Akbar in about 1680. They not only influenced the Mughal style of painting but also served as models for preparing their copies by the Mughal artists for the imperial albums. This painting which shows infant Christ in the lap of Mary and other personages, is a copy of a Western original, in the late Mughal style.

- 14 Worship of Sivalinga Mughal, about 1775 A.D. Pl. 14
 Painting on paper, 26 × 18 cm.
 No. 57.69/5

Devotees worship Sivalinga (symbol of Lord Siva) at night at a domed shrine, enclosed by a railing with trellis work, while a couple of ascetics watches the ritual. A couple of trees with a flag atop is seen near the shrine. In the foreground are a couchant dog and fire. In the background are seen a river, a green patch of land, a white fort-like structure and dark sky with the moon.

- 15 A pose of sword fencing Pl. 15
 A folio from a Persian manuscript of the Nihangnama, a text dealing with the art of sword fencing
 Deccan, Ahmadnagar, about 1620 A.D.
 Painting on paper, 9 × 8 cm. No. 59.128/3

The tutor demonstrates a pose of sword fencing to the young pupil. The faces are in the three-quarter profile as seen in the Persian painting. The facial types and costumes are typical of the Ahmadnagar school of painting. Monochrome green background; Persian text on the reverse.

- 16 Gauri Ragini Pl. 18
 (A musical mode) from a Ragamala series
 Deccan, early 18th cent. A.D.
 Painting on paper, 16,5 × 11 cm.
 No. 69.120

A lady standing on a terrace, with a rose in her hand, represents a Ragini. Though there is no inscription to disclose the identity of the Ragini yet the iconography is similar to that of Gauri Ragini, the wife of Malakosa Raga. Gauri Ragini visually interprets the poetic conception of a lovelorn lady dreaming of her absent husband while she wanders alone gathering flowers. The flowering plants in the foreground, tree types, colours and the features of the lady give a clue to its provenance—the Deccan.

- 17 Rama and his brothers hunting a deer Pl. 16
 A leaf from a Ramayana series
 Deccan, about 1725 A.D.
 Painting on paper, 16 × 13,8 cm.
 No. 47.110/189

Rama and his brothers Lakshmana, Bharata and Satrugna hunt a deer with bows and arrows. The facial type, flowering plants and rich green colour indicate the Deccan origin of the work. The thick application of colours and flat treatment of figures which display the folkish character of the painting are to be noted. The painting has a green monochrome background and a lotus-lake in the foreground.

- 18 A princess with maids in a garden Pl. 23
 Deccan, Hyderabad, about 1725 A.D.
 Painting on paper, 19,5 × 30,2 cm.
 No. 54.61/7

The main characteristic of the painting is its balanced composition. A princess is relaxing under a brocaded conopy in a terrace garden lavishly

furnished with carpets. A number of maids attend to her. One fans her and another among the four seated on the carpet pours a drink for her. Two female musicians, one seated near her and another standing to the extreme left, entertain her by playing the stringed instruments. In the background four ducks are sporting in water. The tree forms, rose beds in the foreground, facial type of women and their costumes are typical characteristics of the Deccan School.

19 Malava Raga

(A musical mode) from a Ragamala series
Deccan, about 1750 A.D.
Drawing, 24,7 × 15,2 cm. No. 60.1776

Pl. 17

This drawing like the other ones in the series is perforated and is a master copy of the artist, for use as a stencil for preparing duplicates by rubbing charcoal powder on it. All drawings in the series show black marks of charcoal rubbing. According to the inscription on the top, the drawing represents Malava Raga, the second son of Sri Raga, conforming exactly to the Mesakarna's system of classification of Ragas. The iconography of the Raga is very simple: a prince stands on the terrace of his palace and is being fanned by an attendant. The drawing has colour marks in yellow and blue, for use by the painter as memory aid or as an instruction to his junior for colouring it.

20 Ladies on picnic

Deccan, Hyderabad, 1776 A.D.
Painting on paper, 24 × 15,5 cm.
No. 58.20/32

Pl. 19

Two ladies enjoy a ride on a swing under a mango tree and one assists in moving it. Another lady is seated on a carpet by the side of a water pool with aquatic birds, smoking a hooka and relaxing. A small box containing betal leaves for chewing, flasks and a dish full of fruit lie near her. A lady seated under the tree is perhaps feeling giddy after swinging. The style of the painting is the same as that of fig. 18. On the reverse is calligraphy in Persian with the date 1190 Hijri (1776 A.D.).

21 Dhanasri Ragini

(A musical mode) from a series of the
Ragamala
Deccan, about 1750 A.D.
Painting on paper, 22,3 × 14 cm.
No. 61.1090

Pl. 20

The inscription in Persian on the top identifies the melody as Dhanasri, the wife of Malakosa Raga. According to the Mesakarna's system of classification, Dhanasri is the fifth wife of Malakosa. The Ragini follows the standard iconography: a lovelorn lady seated under a pavilion painting the portrait of her absent lover. A maid is seated on a carpet facing the lady. A couple of cranes flying in the cloudy sky, a flower bed and trees in the background and a flight of steps and a flower bed in the foreground.

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|----|-------------------|--|--------|
| 22 | Portrait of Hasan | Deccan, Hyderabad, 1829 A.D.
Painting on paper, 24,8 × 16,6 cm.
No. 62.866 | Pl. 21 |
|----|-------------------|--|--------|

The halced prince stands in right profile on a white terrace with a railing, holding a sword in his left hand. He is wearing a green dress and precious jewellery. He is attended by a morchhal-bearer clad in white. Blue background.

On the reverse is a poem by Nasir Jung in calligraphy by Ali Baksh and also an inscription which gives useful information. The calligraphy and the portrait were executed by the order of Raja Govinda Baksh Bahadur in Hijri 1245 (1829 A.D.) in Berar.

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|----|--|--|--------|
| 23 | The third day of the bright fortnight of a month | From a series representing days of a month
South India, Tanjore, 1825-50 A.D.
Painting on paper, 30,5 × 21,6 cm.
No. 62.160 | Pl. 22 |
|----|--|--|--------|

The third day of the bright fortnight of a month is represented as a lady riding a bull and holding a trident and a golden bowl, under an arch with a half open yellow curtain. The crescent moon is shown in the deep blue sky. The inscriptions above and below the painting give the title and description of the picture.

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|----|--------------------------------|--|--------|
| 24 | A scene of the Mahabharata war | A folio from a Mahabharata manuscript
South India, late 18th cent. A.D.
Painting on paper, 12,5 × 17 cm.
No. 64.151 | Pl. 24 |
|----|--------------------------------|--|--------|

The scene showing a fight between Bhuri Srava, Satyaki and Arjuna, is packed with movement and action. The ferocity of the battle is brought

out by the large bulging eyes of the fighters, the broken chariots, the blood stained ground and the slaughter of men and animals.

25 Todi Ragini

(A musical mode) from a Ragamala series
South India, Patan, 1786 A.D.

Painting on paper, 22,7 × 13,8 cm.

No. 62.124

Pl. 25

The inscription in Persian on the reverse of the painting says that it is the first love melody sung in summer and it turns the dry tree into green. It was painted by Muhammad Abid in 1201 Hijri (1786 A.D.) at Patan (Seringapatnam) the capital of Mysore, by the order of the king. Though the name of the ruler is not mentioned yet there is hardly any doubt that the king who commissioned the series was Tipu Sultan, 1782-1799, the ruler of Mysore.

The painting does not bear any title of the melody, but from its iconography it appears to be Todi Ragini, though slightly differing in details from the standard iconographic formula. Todi Ragini is generally represented as a lady playing on a veena and attracting deer. In this picture the lady, standing on a stool under a tree and playing on a veena, attracts not only the deer but also cows and birds who are charmed by her music. The scribe aptly describes it as the first love melody because it is the first wife of Raga Malakosa accordingly to Hanuman's system of classification of the Ragamala.

26 The impatient heroine

From a series of the Rasabeli, a Hindi poem
by Puhakara, dealing with the theme of hero
and heroine

Artist: Sukhadeva.

Central India, Malwa, about 1660 A.D.

Painting on paper, 24 × 17 cm. No. 51.63/14

Pl. 26

The heroine is impatient due to waiting for long for her lover. At last when he appears she reprimands him as follows:

'Your love is false, and you do not keep your promise. You love another woman. I am fed up with you. Go to your newly found beloved'.

The painting shows the hero and the heroine engaged in conversation under the pavilion of a house. The dark sky is in contrast to the red background. A couple of trees to the left and a flower bed in the foreground. The text appears on the reverse. Another folio from this series mentions SUKHDEVA as the painter.

- 27 Hindola Raga (A musical mode) from a Ragamala series Pl. 27
Central India, Malwa, about 1680 A.D.
Painting on paper, 21 × 15 cm. No. 51.34/27

Hindola Raga, the 'Melody of Swing', is the third main Raga. It is represented as a prince with consort seated on a swing in rain. The swing is being moved by a couple of maids. A musician plays a veena and a maid stands holding a bowl, to the right. The rain is indicated as white dotted lines. A flight of cranes is seen in the rain and a floral scroll in the foreground. The text is on the top.

- 28 Pranks of Krishna Folio 21 from a manuscript of the Bhagavata Pl. 28
Purana, a Sanskrit text mainly dealing with
the life of Krishna, an incarnation of Vishnu
Central India, Malwa, late 17th cent. A.D.
Painting on paper, 18,3 × 36 cm.
No. 59.205/11

The painting shows pranks of Krishna as a child in a number of panels. Krishna stealing butter, spilling the milk pot, his mother Yasoda reprimanding and then punishing him by tying him to a mortar. A couple of trees are shown to the extreme left to fill the blank space. The Sanskrit text appears on the flap of the painting.

- 29 A prince listening to music Central India, Datia, 1750-75 A.D. Pl. 55
Painting on paper, 22,3 × 32,5 cm.
No. 63.981

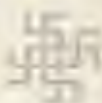
A prince is seated in the Persian fashion on a carpet furnished with brocaded cushions, holding a lotus in his hand. A sword, a shield and a tray with a box containing betel leaves lie near him. A servant with a chauri attends to him while three musicians entertain him with music. A fountain is playing in the middle of the terrace. The painting on its reverse bears a stamp of the Datia state and the folio number 29. The inscription above the stamp does not appear to be contemporary.

- 30 The heroine whose lover is away Folio 517 from a series of the Bihari Satasai, a Pl. 30
love poem by Bihari
Central India, Datia, late 18th cent. A.D.
Painting on paper, 18 × 19,5 cm. No. 62.97

The painting shows a lovelorn lady facing the moon on a richly furnished terrace. Two ladies standing to the right, show their concern about the



Pl. 19, cat. 20



On the reverse of the painting is given the serial number 75, album number 86 and the date of checking, the Vikrama year 1751 (1694 A.D.).

- 33 Vasanta Ragini (A musical mode) from a Ragamala series Pl. 32
Rajasthan, Mewar, about 1650 A.D.
Painting on paper, 20 × 15 cm. No. 50.354/8

Vasanta Ragini is the second wife of Dipaka Raga according to the Painters system of classification. The Ragini is a melody of the spring and is associated with Holi, the festival of colour. Krishna plays the flute and dances while two ladies play a daph and cymbals. Another lady is jutting out coloured water from a syringe. In the foreground lie vessels full of coloured water and two syringes. In the background are seen flowering trees, a couple of peacocks and other birds, associated with the spring season.

The inscription on the top bears the title 'Vasanta Ragini' and the serial number 21.

- 34 Krishna begs Radha for returning his flute From a series of the Bihari Satsai a Hindi love poem by Bihari Pl. 33
Rajasthan, Mewar, 1725-50 A.D.
Painting on paper, 19.3 × 29.7 cm.
No. 49.19/58

The couplet on the top of the painting explains the scene thus: "Radha has stolen the flute of Krishna by engaging him in sweet talk. When he asks her to return it she swears not to have taken it, she smiles, promises to return it and then refuses again".

Radha thinks that the flute is her rival as Krishna loves to play it always and has no time to make love to her. By taking away the flute she is forcing him to come with her to the tryst.

The scene is laid on the bank of a rivulet edged with flowering plants. Krishna is begging Radha for returning his flute. To the right are seen four ladies discussing about the affair. To the left is the well furnished tryst under a bower in a mango grove.

- 35 Maharana Jagat Singh II of Artist: Nuruddin. Pl. 35
Mewar, 1734-1752, hunting Rajasthan, Mewar, 1750 A.D.
buffaloes Painting on paper, 44.5 × 26 cm. No. 57.4

Maharana Jagat Singh II of Mewar, 1734-1752, is hunting buffaloes in the company of ladies inside an enclosure of a red tent attached to a white pleasure resort. He is shooting an arrow at a buffalo in a stream teeming with fish. Three ladies are busy in fishing. Two nobles also hunt a buffalo outside the enclosure. In the background are scenes of the tiger and boar hunt. The inscription on the reverse gives names of the prince 'Maharana Jagat Singh' and the painter NURUDDIN and the date 1807 Vikrama year (1750 A.D.).

36 Lions hunting wild buffaloes.

Rajasthan, Mewar, about 1750 A.D.
Painting on paper, 28,7 × 39,7 cm.
No. 56.39/43

Pl. 34

Three lions hunt a couple of buffaloes in a green patch of land surrounded by rocks and a meandering stream. A lioness is seen in her rocky den watching the hunt.

37 A lady enjoying wine

Artist: Kamala.
Rajasthan, Devgarh, 1781 A.D.
Painting on paper, 22 × 15,2 cm.
No. 55.50/50

Pl. 36

The scene is laid on a blue terrace with a white railing of trellis work. A lady is seated on a white carpet, resting against a large mauve cushion. She puts her left arm round the shoulder of a maid or friend while with a gesture of right hand she refuses a cup of wine offered to her by her companion. Having already taken much of wine she does not want more. A pet dog is looking at them. Nearby are also seen lying wine flasks, a cup and fruit. In the foreground a fountain plays between two flower beds. In the background are seen flowering trees. The style of the painting is marked by heavy shading on the faces of women. The inscription on the reverse mentions the artist KAMALA and the date Vikrama year 1838 (1781 A.D.).

38 Worship of Srinathaji

Rajasthan, Nathadwara, about 1800 A.D.
Painting on paper, 21,7 × 30,8 cm.
No. 47.110/619

Pl. 60

The painting is divided into six panels showing various scenes at the shrine of Srinathaji (a form of Krishna). Below, devotees wait at the gate of the

shrine while a priest announces the opening of the gate by blowing a conch. Above, women devotees are engaged in the worship of Srinathaji and his consort. The next scene shows Krishna with Radha and a gopi (cowgirl).

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|----|--|---|--------|
| 39 | Kunwar Prithvi Singh of
Pratapgarh, 1708-1718, with his
mother | Rajasthan, Pratapgarh, about 1700 A.D.
Painting on paper, pasted on cloth,
30,3 × 21,7 cm. No. 56.108/1 | Pl. 39 |
|----|--|---|--------|

Under a mango tree the queen mother is resting against cushions and fondling the baby prince. A maid holding a couple of toys waits on them. A colourful carpet covers the parapet in the foreground. The inscription on the reverse gives the name of the prince 'Kunwar Sri Prithvi Singh' and folio number 4 of the painting. The prince ascended the throne of Pratapgarh in 1708 when he was a minor and died in 1718.

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|----|---|--|--------|
| 40 | Radha lamenting in separation
from Krishna | From a series of the Rasikapriya, a Hindi
poem by Kesavadasa, dealing with the theme
of hero and heroine
Rajasthan, Bundi, late 17th cent. A.D.
Painting on paper, 27 × 16,3 cm.
No. 51.64/19 | Pl. 42 |
|----|---|--|--------|

The scene is laid on the terrace of a walled house lavishly furnished with a sunshade, carpets and brocaded cushions. Radha is lamenting in separation from Krishna and is being consoled by her confidantes. The inscription on the top explains the situation thus:

A confidante says to another confidante about Radha, "Who does not fall in love? Who does not suffer separation from her lover? A bird can be caught only by a stratagem and not by running after it. If she does not listen to me let me go. Why should I bother? It is no use meeting a person who does not know the value of others. She says that either she will meet her lord today or die. See, can one call for rain when there is fire?"

A couple of ducks in the foreground are symbolic of conjugal love. In the background are, a cluster of flowering trees with a couple of peacocks lurking out of them, a number of weaver-birds with their nests and blue sky with heavy touches of gold and crimson.

- 41 Ladies feeding fish Pl. 40
 Rajasthan, Bundi, about 1750 A.D.
 Painting on paper, 21,3 × 15,5 cm.
 No. 56.36/35

Two ladies seated on a white terrace furnished with a couch are feeding fish in moonshine. A few aquatic birds are sporting in water while two are perched on the railing.

- 42 Majnu coming to meet Laila Pl. 44
 A sequence from the romantic tale of Laila and Majnu
 Rajasthan, Bundi, about 1750 A.D.
 Painting on paper, 22 × 15,3 cm.
 No. 56.36/14

The ematiated lover, Majnu riding a horse and accompanied by a faithful dog is being led by a confidante to the place where his beloved Laila is waiting for him. Laila is seated on the trunk of a tree clasping a branch of it in her hand. A stream, with aquatic birds in the foreground, undulating patch of land in the background and moonlit starry sky with golden clouds.

- 43 A lady scaring away a cat Pl. 41
 Rajasthan, Bundi, 1750-75 A.D.
 Painting on paper, 23,5 × 15,5 cm.
 No. 51.72/79

A lady is seated on a golden couch, on the chequered terrace of her house. She is scaring away a pet cat with a stick while she carries a frightened parrot in her upheld left hand. A pet dog is seen chasing the cat. A cage for the parrot and a few vessels lie near the lady. In the foreground is a fountain with a flowering plant on either side. In the background to the left are trees and flowering plants.

- 44 Barari Ragini Pl. 43
 (A musical mode) from a Ragamala series
 Rajasthan, Bundi, about 1775 A.D.
 Painting on paper, 26,5 × 16,5 cm.
 No. 51.67/16

The scene is laid in the courtyard of a domed and exquisitely decorated house, enclosed with a wall. A lady is seated on a chair furnished with a brocaded cushion, stretching her body and waiting for her lover. A maid is serving her. Flowering trees in the background and the golden sun with human head in the blue sky.

The inscription on the reverse of the painting labels it as 'Barari Ragini wife of Dipaka, the fourth 'Raga', following the Painters system of classification of the Ragamala.

- 45 Kaṭubha Ragini (A musical mode) from a Ragamala series Pl. 45
Rajasthan, Bundi, late 18th cent. A.D.
Painting on paper, 19 × 13,5 cm.
No. 61.1513

Kakubha Ragini is the wife of Megha Raga according to the Painters system of classification of the Ragamala. The Ragini is represented as a lone lady holding floral sprays and walking among peacocks in a grove by the side of a lotus pool with aquatic birds. Birds and a couple of monkeys are perched on the flowering trees. Golden sun with human head in the blue sky.

- 46 Bhairavi Ragini (A musical mode) from a Ragamala series Pl. 52
Rajasthan, Kotah, late 18th cent. A.D.
Painting on paper, 22,5 × 13,6 cm.
No. 51.68/14

Bhairavi Ragini is the first wife of Bhairava, the first Raga, according to the Painters system of classification of the Ragamala. This melody is sung in the morning. A lady is worshipping Sivalinga (symbol of Siva) and playing on cymbals in a white domed shrine by the side of a lotus tank with aquatic birds. A peacock is perched on the top of the shrine. Trees and flying birds in the background; blue sky.

- 47 A couple, hunting deer Rajasthan, Kotah, about 1800 A.D. Pl. 47
Painting on paper, 14,8 × 26,2 cm.
No. 56.36/36

A prince and a princess riding on prancing horses hunt deer. The prince has shot a deer with arrows and the princess has caught the other one in her bow. The remaining two are trying to escape. A mound, two trees and a part of a river are seen in the foreground. The undulating muddy green background shows receding groups of diminutive trees. A cluster of trees is seen against the crimson and golden horizon.

48 Usha in her palace

From a series of the Usha-Aniruddha, a romantic story
Rajasthan, Kotah, about 1800 A.D.
Painting on paper, 15,5 × 24,4 cm.
No. 51.66/78 Pl. 46

Usha is seated under a pavilion wishing good-bye to her painter friend Chitrarekha. A male and a female guards posted by Usha's father are keeping a watch over her movements. The scene is laid against a yellow monochrome background. The palace is represented symbolically by a pavilion and a gate.

49 Raja Budh Singh of Uniara

Rajasthan, Bundi style, idiom Uniara (?) late 18th cent. A.D. Pl. 38
Painting on paper, 31,5 × 28,8 cm.
No. 51.71/198

The inscription on the top gives the identity of the prince as 'Raja Budh Singh of Uniara'. The yellow-clad and haloed prince is riding a black and white horse and is smoking a hooka held by his servant marching by his side. A parasol-bearer follows the prince. The scene is laid against a green monochrome ground.

50 Raja Sunman Singh of Indergarh

Artist: Maimji.
Rajasthan, Bundi style at Indergarh, 1750-75 A.D. Pl. 51
Painting on paper, 25,4 × 16 cm.
No. 71.104

The inscription on the reverse gives the name of the prince 'Raja Sunman Singh of Indergarh' and the name of the artist MAIMJI. The prince is seated on a terrace furnished with a mauve carpet, a white cloth-cover and a mauve cushion and is smoking a hooka. A white-clad servant holds a chauri behind him and a maid with a tray containing a couple of wine flasks and cups approaches him. Green monochrome background.

51 Maharaja Dev Singh of Indergarh and Bakht Singh Chavan hunting tiger

Rajasthan, Bundi style at Indergarh, early 19th cent. A.D. Pl. 63
Painting on paper, 23,8 × 25,7 cm.
No. 51.71/211

Maharaja Dev Singh of Indergarh and Bakht Singh Chavan are riding an

elephant and hunting a tiger. The prince strikes the tiger with a spear while Bakht Singh watches the scene. The tiger has been caught in the trunk of the elephant and is being severely mauled. The painting has a green monochrome background. Undulating ground with receding groups of diminutive trees are seen in the foreground and also in the background. The inscription on the reverse gives the names of the prince and his companion.

- 52 Lakshmi and Vishnu riding on Garuda Pl. 54
 Rajasthan, Raghogarh, about 1675 A.D.
 Painting on paper, 27 × 19.5 cm. No. 70.31

Vishnu with his consort Lakshmi on the back of his vehicle Garuda, is flying in the sky. Vishnu is one among the Hindu Trinity,—Brahma the Creator, Vishnu the Preserver and Mahesa the Destroyer. Two fairies shower flowers from the cloudy sky and the other two holding chauris follow them. The landscape shows trees and a lotus lake against the pink ground.

- 53 Raja Dhiraj Singh and Kanwar Hathi Singh of Raghogarh Pl. 48
 Rajasthan, Raghogarh, about 1800
 Painting on paper, 24.8 × 16.8 cm.
 No. 51.71/177

Raja Dhiraj Singh stands in left profile holding a lotus stalk. The nimbate Raja is wearing a white jama, red brocaded trousers and a turban, a brocaded mauve sash, pearl necklaces and other precious ornaments. A dagger is tucked to his waist. In front of him stands with folded hands the young prince, Kanwar Hathi Singh, probably his son. Green background and undulating foreground with tufts of grass. The inscription on the reverse gives the names of the Raja and the young prince.

- 54 Maru Ragini Pl. 53
 (A musical mode) from a Ragamala series
 Rajasthan, Amer, about 1710 A.D.
 Painting on paper, 28 × 17.7 cm.
 No. 48.14/89

Maru Ragini is the second wife of Sri Raga according to Hanuman's system of classification of the Ragamala. A lady is seated on a stool furnished with a cushion, on the terrace of a well decorated house. She is looking at a couple of maids approaching her. One of the maids holds a garland of flowers in her hand. Green foreground, trees in the background and text on the top.

55 Maharaja Sawai Prithvi Singh
of Jaipur

Artist: Mangal.
Rajasthan, Jaipur, about 1775 A.D.
Painting on paper, 22,5 × 15 cm.
No. 47.110/526

Pl. 57

Maharaja Sa wai Prithvi Singh of Jaipur is riding a brown horse followed by a servant. The prince is nimbate and wears a blue turban, a white jama and ornaments. The background colour is green. The inscription on the top gives the names of the prince and the artist MANGAL.

56 Maharaja Madho Singh of Jaipur

Rajasthan, Jaipur, about 1760 A.D.
Painting on paper, 28 × 20,3 cm.
No. 55.50/69

Pl. 58

Maharaja Madho Singh of Jaipur standing in left profile holding a sword in his hand. He is haloed and wears a turban, a jama and a sash decorated with floral patterns. A dagger is tucked to his sash. A lone bird flies in the blue sky. Rolling clouds in the sky. The inscription on the reverse bears the name of the prince.

57 Guha meeting Bharata

From a series of the Ramayana
Artist: Guman.
Rajasthan, Jaipur, about 1805 A.D.
Painting on paper, 26,5 × 37 cm.
No. 47.110/186

Pl. 50

The painting shows Guha, the chief of the Bhil tribe, meeting Bharata who with his entourage is camping on the bank of a river, on his way to the place where his brother Rama is staying in exile.

The chief and his followers, having come out of a fort, have crossed the river in boats and are proceeding to the camp of Bharata. In the middle Guha is meeting Bharata, Satughna (Bharata's younger brother) the royal priests and courtiers. In the background are the royal ladies with maids. In the foreground soldiers rest and musicians play on music. The text on the top gives the description of the scene. Another folio from the same series bears the artist's name 'Guman'.

58 Unveiling of Draupadi

From a series of the Mahabharata
Rajasthan, Bikaner
Late 17th cent. A.D.
Painting on paper, 12,7 × 21,2 cm.
No. 55.24/10

Pl. 61

Duryodhana, the king of the Kauravas, invites his cousin Yudhishtara, the chief of the Pandavas to a game of dice. In the game Yudhishtara stakes and loses everything, his wealth, kingdom, brothers, himself and even Draupadi, the wife of his brother Arjuna. Duryodhana is not content with reducing his cousins to paupers and slaves. Overpowered by feelings of hatred and revenge he wants to humiliate them further. He orders his brother Dussasana to bring Draupadi in his presence and unveil her. Her protests and appeals for help having gone in vain she ultimately prays to Lord Krishna for saving her honour. Immediately Krishna appears and saves her from humiliation.

The painting shows the Pandavas and the Kauravas seated to the left and right respectively. In the middle Dussasana is unveiling Draupadi. The game of dice is lying above. Krishna with a staff in his hand is seen engaged in conversation with Arjuna. A partial lotus lake in the foreground, dark blue background.

59 A prince examining paintings

Rajasthan, Bikaner, 1700-25 A.D.
Painting on paper, 21,5 × 29,8 cm.
No. 57.95/12

Pl. 49

A prince is seated on a well-furnished terrace holding the stem of a hooka in his hand. A lady seated facing the prince is showing him a painting of 'Radha and Krishna'. Another painting of 'Siva and Parvati', lies before him. Two maids, one with a napkin, attend on him. Two more maids, one with a napkin and another with a portfolio wait behind the lady. Green background.

60 Asavari Ragini

A musical mode
Rajasthan, Bikaner, about 1725 A.D.
Painting on paper, 22,2 × 14 cm.
No. 48.14/65

Pl. 65

The Persian couplet on the lower border describes the Asavari Ragini thus: 'I saw a beloved whose eyebrows were like a snake and I also saw a number of snakes surrounding her'.

The Ragini is represented as a dark-complexioned lady wearing a skirt made of peacock feathers and seated on a hillock holding a snake in her either hand. She is surrounded by a number of snakes.

Asavari Ragini is the wife of Sri Raga according to the Painters' system of classification of the Ragamala and is associated with the tribe of snake charmers who attract snakes by playing on the pipe.

A lotus pool with aquatic birds in the foreground; trees, rocks and houses in the green background.

61 The month of Faguna

From the Baramasa, cycle of twelve months Pl. 66

Artist: Ramkisan.

Rajasthan, Bikaner, 1770 A.D.

Painting on paper, 21,7 × 14,6 cm.

No. 59.284/1

The painting represents the month of Faguna (February/March). Krishna and Radha in the company of gopis (cowgirls) watch a dance and music performance. An ascetic holding a trident is also seen with the dancer. Above, a number of men and women are making merry around a fire and playing on music. Green background with an encircling rivulet.

The inscription on the top describes the scene and also says that the text and the painting were executed by RAM KISAN in Vikrama year 1827 (1770 A.D.) in the city of Bikaner.

62 Portrait of Nurjahan

Rajasthan, Bikaner, 1748 A.D.

Unfinished painting, 39 × 27 cm.

No. 54-39/36

Pl. 56

The bust portrait of Nurjahan in left profile. She is wearing a yellow cap and is heavily bedecked with ornaments. She holds a wine cup and a duck-shaped flask in her hands. Nurjahan, wife of Emperor Jahangir, was the most powerful queen of her time. Since the Emperor had an easy going nature and was too much addicted to drinking the imperial authority virtually vested in her.

The inscription on the reverse says that the present work is a copy of the original portrait done by painter Sahabuddin son of Ruknuddin. It also bears the date 1805 in Vikrama year (1748 A.D.).

63 Krishna courting Radha

Rajasthan, Kishengarh, about 1750 A.D.

Painting on paper, 27,3 × 18,3 cm.

No. 63.797

Pl. 37

Krishna seated on a couch furnished with a cushion, in the green courtyard of a house, is courting Radha standing near him. As he pulls her veil she coyly draws it over her face. A couple of birds in cages and couples of deer and cranes in the foreground symbolise love. A red sunshade is tied with

strings to the trunk of a tree. A red boat in a lake in the background and the crescent moon in the blue starry sky.

- 64 Ascetics and a grocer Pl. 64
Rajasthan, Kishengarh, 1750-75 A.D.
Painting on paper, 26 × 33.5 cm.
No. 55.24/31

A fat grocer, seated under a tree, is distributing vegetables and other provisions to ascetics. One of them is receiving his share while others are busy in other actions; two are cooking food, two are bringing provisions, two are resting and one is seated cross-legged watching the cooking. The label giving the name of the grocer as 'Sahji Malukdasji Sadabrati' appears on the painting (under the tree). Monochrome muddy yellow background and blue sky.

- 65 Thakur Jagnath Pl. 67
listening to music
Rajasthan, Jodhpur, 1761 A.D.
Painting on paper, 39.5 × 26.5 cm.
No. 59.320

Thakur Jagnath is seated under a brocaded conopy on the terrace of a well-furnished and decorated pleasure resort. He is holding a flower in his hand and listening to music played by a number of musicians. Two ladies are seated by his side and three maids attend on him. In the foreground plays a fountain between flower beds. In the background are seen trees, a couple of boats and a number of ducks sporting in a lake. Beyond the lake is a palace with temples. The inscription on the reverse gives the name of the personage and the date 1818 Vikrama year (1761 A.D.).

- 66 The month of Pausha Pl. 68
From the Baramasa, cycle of twelve months
Rajasthan, Jodhpur, 1750-75 A.D.
Painting on paper, 25 × 15.3 cm.
No. 62.854

The painting illustrates the month of Pausha (December/January). A warrior is meeting his wife in the courtyard of a house. The month of Pausha is the time for the meeting of lovers. The lady is surprised at the sudden appearance of her husband who was away. A maid holding a flower and a dish waits behind the lady. A groom warming himself with fire and a horse are seen outside the house. In the background are trees against the blue sky. The label on the top gives the name of the month (Pausha).

67 Equestrin portrait of Bhati
Udai Ram

Rajasthan, Nagaur, 1725-50 A.D.
Painting on paper, 28,2 × 20,8 cm.
No. 56.59/31

Pl. 69

A noble, Bhati Udai Ram, is riding a brown horse. He is wearing a white jama, a brocaded mauve sash, a saffron turban worked in gold, and ornaments. A dagger, is tucked to his sash. An attendant holding a stick marches ahead of him. Dull green background, blue and white sky. The inscription on the reverse bears the names of the personage 'Bhati Udai Ram' and the place 'Nagaur'.

68 Thakur Padam Singh and
Rathor Sham Singh

Artist: Chhajju.
Rajasthan, Ghanerao, 1725 A.D.
Painting on paper, 25,3 × 19,1 cm.
No. 58.27/24

Pl. 70

Thakur Padam Singh armed with a sword and a dagger stands in left profile holding a rose in his hand. He is wearing a white jama, broad sash with floral designs and a plumed turban with a broad band. He is conversing with Rathor Sham Singh who stands facing him. An attendant holding a morchhal is partially seen behind Padam Singh. Monochrome blue background. The inscription on the reverse bears the names of the personages and mentions that the painting was executed in the Vikrama year 1782 (1725 A.D.) at Ghanerao by CHHAJJU.

69 Kakubha Ragini

A musical mode
Rajasthan, Sirohi?, about 1675 A.D.
Painting on paper, 21 × 18,7 cm.
No. 47.110/578

Pl. 74

Kakubha Ragini is the wife of Megha Raga according to the Painters system of classification of the Ragamala. The name is derived from Kakubha (peacock) and it is associated with Megha (clouds) as the peacock dances on the appearance of clouds and rain.

A lady holding floral sprays stands on the rocky ground between a couple of trees. A number of peacocks are seen on the ground as well as on trees. The yellow foreground shows flowering plants, trees, a pool of water and peacocks. Yellow and red background with white and pink rocks, clouds and a flight of cranes in the blue sky.

- 70 Todi Ragini (A musical mode) from a Ragamala series Pl. 71
Rajasthan, Sirohi?, late 17th cent. A.D.
Painting on paper, 16,5 × 12,2 cm.
No. 49.19/184

Todi Ragini is the wife of Hindola Raga according to the Painters' system of classification of the Ragamala.

The Ragini is represented as a lone lady walking in a forest, playing a veena and attracting deer by her sweet music. Green background with a rock, birds flying in the sky.

- 71 Kedara Ragini (A musical mode) from a Ragamala series Pl. 72
Rajasthan, Sirohi?, about 1725 A.D.
Painting on paper, 21,5 × 13,2 cm.
No. 47.110/114

Kedara Ragini is the wife of Sri Raga according to the Painters' system of classification of the Ragamala.

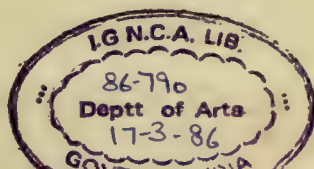
A warrior listens to the music of the veena played by a musician sitting under a domed pavilion. A lotus pond and flowering plants in the foreground, trees in the background and the crescent moon in the blue starry sky. On the reverse is given the title of the Ragini 'Kedara'.

- 72 Rajput nobles enjoying music Rajasthan, Marwar folk style, 1750-75 A.D. Pl. 59
Painting on paper, 21,2 × 28,7 cm.
No. 51.71/241

Three Rajput nobles Jai Ram, Ghan Shyam and Govardhan Pawar are listening to music. They are seated in Persian fashion wearing turbans, white jamas and ornaments. They are armed with daggers and a shield and are holding flowers in their hands. Two of them are smoking hookas. Three female singers and three male musicians seated in front of the nobles, are singing and playing the musical instruments. Betel leaves and a wine flask are seen lying on the red ground. Dark background.

The style is folkish in character, marked by bold line, contrast of colours and simple composition. The inscription on the reverse bears the names of Jai Ram, his brother Ghan Shyam and Govardhan Pawar son of Bhima.

- 73 Raga Gaudamalara (A musical mode) from a series of the Pl. 86
Ragamala
Marwar folk style, about 1750 A.D.
Painting on paper, 26 × 16,9 cm.
No. 54.68/4



Raga Gaudamalara is the son of Raga Megha according to Mesakarana's system of classification of the Ragamala.

A lone ascetic is telling beads on a terrace covered with an orange coloured carpet. Near him lie a cup, a bowl, a box, a spouted jar and fruit on a table, stylised flowering plants are seen in the green foreground. A white shrine and tree are shown against the pink background. The blue sky shows a yellow rainbow and clouds indicated in dots and lines. The style of the painting is folkish. The title of the painting 'Raga Gaudamalara' is given on the top.

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|----|---|--|--------|
| 74 | Ravat Sawai Anup Singh
hunting tiger | Rajasthan, Sawar?, about 1725 A.D.
Painting on paper, 30,5 × 25 cm.
No. 64.183 | Pl. 77 |
|----|---|--|--------|

Ravat Sawai Anup Singh with three followers is hunting tiger in a hilly region. He is seated on a carpet decorated with hunting scenes under a tree and is firing his matchlock at a couple of tigers. His companions seated behind him are also participating in the game. The inscription on the top bears the name of the personage.

- | | | | |
|----|--------------------------------|--|--------|
| 75 | A lady with maids on a terrace | Rajasthan, Sawar?, about 1750 A.D.
Painting on paper, 23 × 18,3 cm.
No. 57.95/13 | Pl. 73 |
|----|--------------------------------|--|--------|

A lady wearing a plumed turban is seated comfortably on a terrace furnished with carpets and cushions. She is holding a cup of wine in her hand and is demanding a drink from a maid who stands in front of her holding a flask of wine in a tray. Another maid with a morchhal attends on the lady. In the foreground are seen a flask-on-stand, a couple of pet dogs, four more flasks, a box and a fruit tray. In the background are the cypress, the willow and other trees. The painting is executed directly on the surface of paper without laying a ground on it.

- | | | | |
|----|----------------|--|--------|
| 76 | Ragini Asavari | (A musical mode) from a Ragamala series
Rajasthan, Alwar, late 18th cent. A.D.
Painting on paper, 28,5 × 15,7 cm.
No. 54.71/1 | Pl. 84 |
|----|----------------|--|--------|

Asavari Ragini is the wife of Sri Raga according to the Painters' system of classification of the Ragamala. In this example the Ragini follows its usual

iconographic formula: 'a lady charming snakes' with some variations. A blue-complexioned lady wearing only a high skirt made of lotus petals, and ornaments sits reclining against a hillock and plays a pipe, charming a number of cobras with her sweet music. Two snakes entwine her body and others surround her. A man in red dress is lying in the foreground charmed by her music. Above, another person halts and unmounts his horse to listen to the enchanting music. The landscape shows rocks, trees, green ground, a rivulet and the red sky.

- 77 Krishna dancing with gopis (cowgirls), an episode from the Bhagavata Purana Pl. 76
 Gujrat folk style, late 18th cent. A.D.
 Painting on paper, 33.3 × 23 cm.
 No. 57.92/50

The painting shows a rasamandala (dance in a circle). By virtue of his divine powers Krishna has assumed many forms, all looking alike, and is dancing with gopis (cowgirls) in a circle, all of them holding flowers in their hands. Each gopi feels that he is dancing with her alone. He is also seen standing on a stool in the centre of the circle with a gopi sitting near him. The painting is folkish in character and is executed directly on paper.

- 78 Raja Mandhata of Nurpur, 1661-1700 Pl. 75
 Pahar iBasohli style (Nurpur), late 17th cent. A.D.
 Painting on paper, 18.5 × 12 cm.
 No. 65.188

The portrait of Raja Mandhata of Nurpur, 1661-1700, standing in right profile against a yellow monochrome background. He is wearing a mauve jama, a brocaded coat, a sash, trousers and a red plumed turban. He is resting his hands on the hilt of a sword the end of which is touching the ground. This portrait is identical to another inscribed portrait of Mandhata reproduced in Karl Khandalavala, 'Pahari Miniature Painting', No. 18 (Study Supplement).

- 79 Kakubha Ragini Pl. 80
 (A musical mode) from a Ragamala series
 Pahari, Basohli style, about 1700 A.D.
 Drawing, 16 × 14.5 cm. No. 62.1963

Kakubha Ragini is the wife of Megha Raga according to the Painters' system of classification of the Ragamala. The name of the Ragini is derived from Kakubha (peacock) and it is associated with Megha (clouds) as the

peacock is inspired to dance by clouds. The usual iconography is 'a lady with peacocks'.

In the present example we see a lady sitting between two trees with her either hand on the back of a peacock. A maid holding a chauri attends on her. The tree forms are stylised. The superscription in Takari bears the label: 'Ragini Kukabhi (Kakubha) wife of Megha Raga'.

80 Mian Dhruv Dev of Jasrota

Pahari, Basohli style, about 1720 A.D.

Pl. 93

Painting on paper, 19,3 × 17,5 cm. No. 1556

The bust portrait of Mian Dhruv Dev of Jasrota (a place near Jammu). He is shown in right profile, under a cusped arch, behind a parapet covered with a decorative curtain. He wears a white jama and a white turban, a necklace of beads and earrings. His face is pockmarked. Yellow background, name label in Takari on the reverse.

81 Raja Bali giving a boon to
Vamana

Pahari, Basohli style, about 1725 A.D.

Pl. 85

Painting on paper, 21 × 15,8 cm.

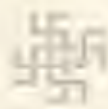
No. 47.110/1469

Raja Bali, the king of demons, was a tyrant and an enemy of gods, but he was famous for being a generous king. He would give away anything asked for by a Brahmin. Gods, having failed to subdue him, went to Vishnu (the Supreme Deity) for help. Vishnu, knowing the weakness of Bali, assumed the form of the dwarf Brahmin (Vamana) and went to Bali for getting a boon from him. Bali received him kindly and promised to give whatever was demanded by him. Vamana asked for only that portion of the earth which he could cover by taking three steps. Bali readily agreed to that. At once Vamana transformed into Trivikrama (colossal form) and covered the whole of earth with one step and the sky with another. Since no space was left to take the third step, he put his foot on the head of Bali and pushed him down to the patalaloka (nether world). This mythological story appears in the Puranas.

In this painting Bali sitting on a chair on the terrace of his palace is pouring holy water from a golden jar into the hands of Vamana holding kusa (holy grass),—an obligatory ritual performed before giving a gift to a Brahmin. Vamana wearing a dhoti, a scarf and ornaments is holding a chhatra (umbrella). By the side of Bali stands his priest Sukra, who having seen through the fame of gods, is trying to stop the king from acceding to the request of the Brahmin. A demonic attendant, armed and holding a



Pl. 77, cat. 74



chauri is attending on the king. Flowering trees against dark background and white clouds in the narrow blue sky.

- 82 A lady entreating Radha to meet Krishna An illustration from a Gita Govinda series Pl. 62
Artist: Manaku.
Pahari, Basohli style, 1730 A.D.
Painting on paper, 15,5 × 25,5 cm.
No. 51.207/10

An illustration from a series of the Gita Govinda, a Sanskrit poem by Jayadeva, dealing with the Divine Love of Radha and Krishna. A lady speaks to Radha:

Your friends are all aware, you rogue, that you are ready for loves conflict
Go, your belt aloud with bells, shameless, amorous, to the meeting;
O foolish woman, follow him who looks with favour now, O Radha
Madhu's slayer!¹
O you with arrows of Love for nails, leaning on your friend, seductive
Go to Hari,² his ways are known, and know him by his bracelets' tinkling!
O foolish woman, follow him who looks with favour now, O Radha,
Madhu's slayer!
May this song of Jayadeva dwell upon the necks of people.
Given to Hari, necks the beauty of their necklaces surpassing,
O foolish woman, follow him who looks with favour now, O Radha,
Madhu's slayer.³

The scene is laid on the bank of a river shown partially in the foreground. To the left, on the grassy ground a lady is seen entreating Radha to meet Krishna who is anxiously waiting for her in the forest to the right. Another lady is sitting behind Radha. Monochrome brown background and blue and white sky.

¹ The slayer of Madhu demon (one of the names of Krishna).

² One of the names of Krishna.

³ Translation of the Sanskrit text on the reverse of the painting. GEORGE KEYT, "Gita Govinda", Bombay, 1965, p. 90.

- 83 Portrait of Guru Ram Singh Artist: Fauju. Pl. 96
Pahari (Bilaspur?), 1725-50 A.D.
Painting on paper, 20,5 × 15,5 cm.
No. 63.1452

Guru Ram Singh is seated on a couch placed on a carpet under a flowering tree with drooping branches. He is resting against a cushion, holding a

flower in his hand and smoking a hooka. He wears a plumed turban, a jama and a green waistband. Saffron coloured carpet, cushion and jama present a pleasant contrast to the green background. The inscription in Takari on the reverse bears the names of the personage 'Guru Ram Singh' and the painter FAUJU.

- | | | | |
|----|---|--|--------|
| 84 | Nanda consulting eldersmen of Gokula (an episode from the Bhagavata Purana) | Pahari, Guler style, 1760-65 A.D.
Painting on paper, 23,6 × 31,5 cm.
No. 51.84 | Pl. 82 |
|----|---|--|--------|

An illustration from a series of the Bhagavata Purana. Seeing the atrocities committed by demons on the people of Gokula, Nanda (father of Krishna) and the other eldersmen of Gokula meet to consider the ways and means of saving the people from them. One of the eldersmen, Upananda, the wisest and the senior most among them and a well-wisher of Krishna and Balarama says, "If we desire the welfare of the people of Gokula, we should leave this place, as many attempts are being made to kill children".

Nanda with eldersmen of the village is seated on a red striped carpet in the courtyard of his house and is engaged in consultation with them. Krishna, Balarama and two ladies are also seated with them. A lady is watering cows. The text in Sanskrit on the reverse explains the scene.

- | | | | |
|----|---|--|--------|
| 85 | An illustration from a series of the Gita Govinda, a sanskrit poem by Jayadeva, dealing with the divine love of Radha and Krishna | Pahari, Guler style, 1760-65 A.D.
Drawing, 16,2 × 24,6 cm. No. 58.54/1373 | Pl. 79 |
|----|---|--|--------|

Krishna plays on flute in a grove in the company of ladies who are singing and dancing. The Sanskrit couplet on the reverse says thus:

Hari¹ praises another woman, lost with him in the dance of love,
The dance where the sweet low flute is heard in the clamour of bangles
on hands that clap.

Hari here disports himself with charming women given to love.²

¹ One of the names of Krishna.

² Translation of the Sanskrit text on the reverse of the painting. GEORGE KEYT, "Gita Govinda", Bombay, 1965, p. 25.

86 A lady feeding a buck

Pahari, Kangra style, early 19th cent. A.D. Pl. 78
 Painting on paper, 18,3 × 11,9 cm.
 No. 47.110/427

A lady standing in left profile on a dull pink terrace feeds a black buck. In her left hand she holds the stem of a hooka carried by a maid standing behind her. The lady is dejected due to the absence of her husband and finds consolation in the company of the deer—symbol of love.

87 Raja Sansar Chand of Kangra, 1775-1823, with his courtiers celebrating the Janamashtami festival

Pahari, Kangra, about 1800 A.D. Pl. 81
 Painting on paper, 27,2 × 38,2 cm.
 No. 62.2389

Raja Sansar Chand of Kangra, 1775-1823, is celebrating the festival of Janamashtami in the company of his relations and courtiers. The Raja dressed in mauve clothes is seated under a richly furnished pavilion with yellow ground and is smoking a hooka. By his side is seated probably his younger brother with a boy in his lap and behind him are a number of courtiers. To the left are seen some of the courtiers, and musicians and dancers entertaining the party. The pavilion is illuminated by torches held by attendants and also by candles. In the background are shown hanging festoons and four devotees engaged in worship.

88 Krishna making love to Radha, from a series of the Gita Govinda, a Sanskrit poem by Jayadeva on the Divine love of Radha and Krishna

Pahari, Kangra style, about 1800 A.D. Pl. 94
 Painting on paper, 25,8 × 34 cm.
 No. 66.90

“With the contours of her firm breasts showing in the yellow jacket beneath,

Among a group of friends Radha cloaked in blue in the morning

He sees, and laughs with no restraint,

Filling her face all over with sidelong glances trembling with shame,

Nanda's son;¹ may he delight the world!”²

¹ Krishna.

² Translation of the Sanskrit text on the reverse of the painting. GEORGE KEYT, “*Gita Govinda*”, Bombay, 1965, p. 70.

Krishna sees Radha attired in blue among a group of her friends and laughs. She quietly walks over and joins her Lord. Feeling shy and with down-cast eyes she sits on a bed of leaves with Krishna who is seen courting her. Her two friends stand among trees to the left. The scene is laid in a grove by the side of a river shown partially in the foreground. Green background, curved horizon, and white edged blue sky with the crimson sun.

89 Radha coming to meet Krishna

Pahari, Kangra style, 1850-75 A.D.
Painting on paper, 24 × 18 cm.
No. 49.19/112

Pl. 87

Radha is shown as the Krishnabhisarika,—a heroine who goes out to meet her lover in the dark night braving all hazards. A Hindi couplet on the reverse describes the heroine thus:

“In the dark night when dark clouds roll like black snakes, she goes out to meet Krishna,—the dark complexioned.

What a strange devotion she has to her lord!”

Krishna is seated on the grassy ground in a grove anxiously waiting for Radha who approaches him with a torch in her hand. Out of shyness she tries to hide her face behind a scarf held in her hand.

90 Two ladies under a tree

Pahari, Kullu, (Arki idiom?),
early 18th cent. A.D.
Painting on paper, 17,7 × 9,8 cm.
No. 59.27/18

Pl. 83

Two ladies are standing under the drooping branches of a willow tree. One is offering a cup of wine to the other who appears to be drunk. She manages to keep her balance by holding a stick in her left hand and by throwing her right arm round the neck of her friend. They are wearing white transparent gowns, striped trousers, brocaded scarfs and veils and ornaments. Each lady has a long curly lock of hair dangling on her temple.

91 Krishna conversing with his mother Yasoda

A folio from a manuscript of the Bhagavata Purana, painted at Kullu by Bhagwan Pahari, Kullu, 1794 A.D.
Painting on paper, 11,6 × 16,7 cm.
No. 47.110/445

Pl. 89

Krishna is seated on the terrace of a house, covered with a blue carpet and is engaged in conversation with his mother Yasoda standing in front of him.

A gopi (cowgirl) is sitting by his side and another is standing behind his mother. The ladies are wearing large nose-rings. Light brown background
According to the colophon of the manuscript it was painted by BHAGWAN in the year 1794 A.D. at Kullu.

- 92 Rai Fateh Shah, 1689-1716, of Srinagar (Tehri Garhwal) with Guru Vagisha

Pahari, Mandi style, about 1700 A.D.
Painting on paper, 16,5 × 25 cm.
No. 47.110/358

Pl. 90

Rai Fateh Shah, 1689-1716, the ruler of Tehri Garhwal is seated facing Guru Vagish, on a carpet furnished with cushions. He is smoking a hooka and listening to the religious discourse of Guru Vagisha. An attendant holding a peacock-feather fan stands behind the prince and another with a flask waits behind the holy man. Brown monochrome background. The text in Takari on the top gives the names of the personages; 'Srinagria Rai Fateh Shah' (Rai Fateh Shah of Srinagar,—the capital of Tehri Garhwal) and 'Guruan Vagisha' (Guru Vagisha).

- 93 A lady with a bird

Pahari, Mandi, 1750-75 A.D.
Painting on paper, 17,7 × 10,8 cm.
No. 59.3/3

Pl. 88

A lady with a bird stands in left profile between two stylised willow trees. She is wearing a white transparent gown, green trousers, blue scarf and ornaments. Monochrome chocolate background.

- 94 Raja Shamsher Sen of Mandi, ruled 1727-81

Pahari, Mandi, about 1780 A.D.
Painting on paper, 24 × 15,7 cm.
No. 61.1012

Pl. 100

Raja Shamsher Sen seated on a pink carpet against a white cushion is in a relaxing mood. He is wearing a red turban, a red jama, garlands of flowers and ornaments. He is smoking a hooka while gazing blankly into the distance. A servant tends the hooka and another holding a scarf and a peacock feather fan stands behind the prince. Monochrome buff background, white rimmed blue sky with flying birds.

95 A lady remembering her
husband who is away

Pahari, style of Sajnu at Mandi,
early 19th cent. A.D.
Painting on paper, 23 × 16 cm.
No. 49.19/269

Pl. 92

A lovelorn lady stands on the terrace of a well-furnished house, remembering her husband who is away. The stormy weather reflects the state of her mind which is tormented due to separation from her lover. A maid is carrying a hooka for the lady to smoke. A peacock perched on a mango tree hails the advent of rains. The background shows receding mounds, trees and a stream.

The painting is an example of the style of Sajnu, a painter of Kangra, who worked at the court of Raja Isvari Sen of Mandi, 1788-1825.

96 The experienced heroine

Pahari, Sikh style, 1863 A.D.
Painting on paper, 30 × 23 cm.
No. 58.21/14

Pl. 91

"The nature heroine is one who knows the essence of love and is expert in the art of love-making with her husband. O you lotus-eyed, you swear like a child again and again. From whom have you learnt this pleasant habit of yours? When I want to have love-play with her she, with moon like face, casting side-glances, comes and clings to me. When I hold her arms she takes them out and when I take off my arms from her she puts her arms round my neck. Whether she says no or yes or by saying no she means yes, what type of no it is, I do not know".¹

This is how Gwala the poet describes the Praudha Nayika (the heroine mature in the art of love).

The painting shows love-making between a couple in four scenes, outside a walled house and then inside under the well-furnished pavilion. In the background are green mounds against blue sky. The inscription on the reverse gives the date in Vikrama year 1920 (1863 A.D.).

¹ Translation of the Hindi couplets by poet GWALA, on the reverse of the painting.

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|----|------------|--|---|--------|
| 97 | Obverse: a | The birth of Rama,
Lakshmana, Bharata
and Satrugna | An illustration from a series of the Ramayana
Orissa, about 1750 A.D.
Painting on palm-leaf, 5 × 38 cm.
No. 62.616 (f) | Pl. 97 |
| | b | Rama killing
Tadaka, a demoness | | Pl. 98 |
| | Reverse: | Rama killing and
wounding other
demons | | |

The painting is in two panels. The left panel shows the birth of Rama, Lakshmana, Bharata and Satrugna. Their mothers Kausalya, Sumitra, Kekayee and a maid are also shown. Two babies are lying in swings and the other two are in the laps of their mothers. The scene is laid under an arch with decorative pillars. To the right, Rama kills Tadaka, a demoness. He is accompanied by his brother Lakshmana and Visvamitra, a saint.

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|----|--|--|--------|
| 98 | Krishna putting a bracelet on the arm of Radha | An illustration from a series of the Gita Govinda, a poem by Jayadeva, on the Divine Love of Radha and Krishna
Orissa, about 1800
Painting on paper, 21,5 × 13,3 cm.
No. 49.19/83 | Pl. 95 |
|----|--|--|--------|

“Diamond bracelets that resemble bees in clusters he puts upon her hands
so snowy and so tender and so cool,
Her hands with tender lotus palms surpassing in their smoothness the
tenderness of stalks of lotuses.

The painting is divided into two panels. In the lower panel Radha narrates to her friend her experiences of love with Krishna. In the upper panel Krishna is putting a bracelet on the arm of Radha. Each panel shows figures seated under a bower of stylised trees.

² Translation of the Sanskrit text on the reverse of the painting. GEORGE KEYT, "Gita Govinda", Bombay, 1965, p. 67.

99 Two ladies with a musician

Bengal, Kalighat, late 19th cent. A.D.
Drawing, 30,5 × 25,2 cm.
No. 49.10/1

Pl. 99

A lady in dejected mood is seated on a stool resting against a cushion, under a tree. A friend is persuading a musician to entertain the lady with music to cheer her up. The drawing is probably in the hand of Nirbaran Chandra Gosh.¹

¹ Another drawing similar in style is attributed to this painter. See ARCHER W.G., "*Bazaar Paintings of Calcutta*", London, 1953, p. 24, fig. 35.

100 Basket-makers

Company style, 1850-75 A.D.
Painting on paper, 21 × 16 cm.
No. 55.76/13

Pl. 101

A couple of basket-makers is seen at work in front of a hut. In the background flows a river. The style is marked by heavy shading, rapid brush work and simplicity of composition.

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ORISSA, BENGAL AND COMPANY STYLE

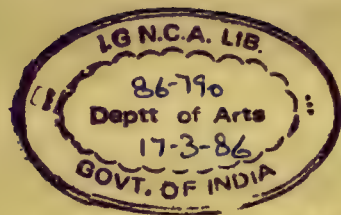
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PLATES



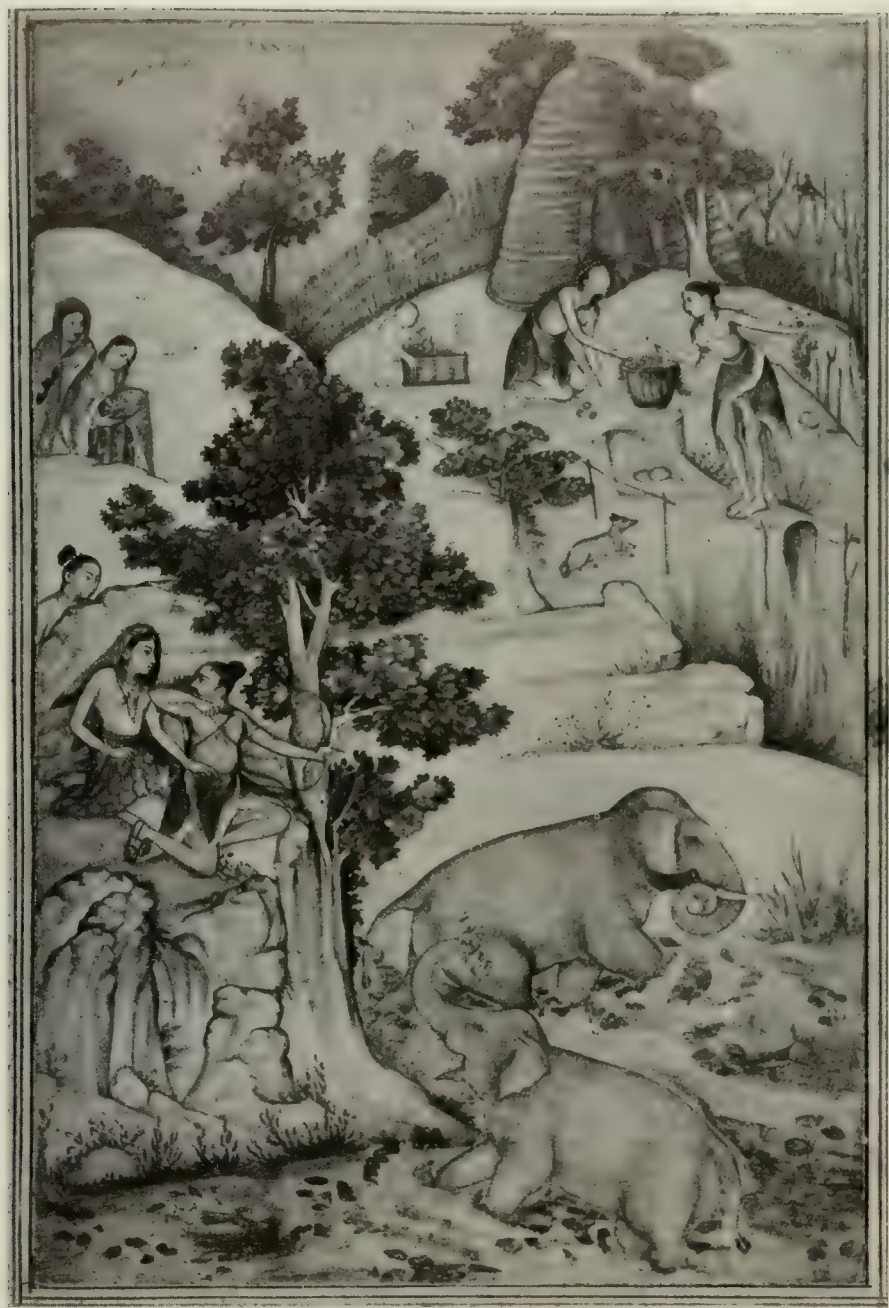
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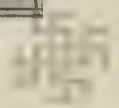
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Pl. 5, cat. 6



Pl. 6, cat. 7





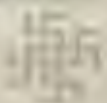
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Pl. 9, cat. 9





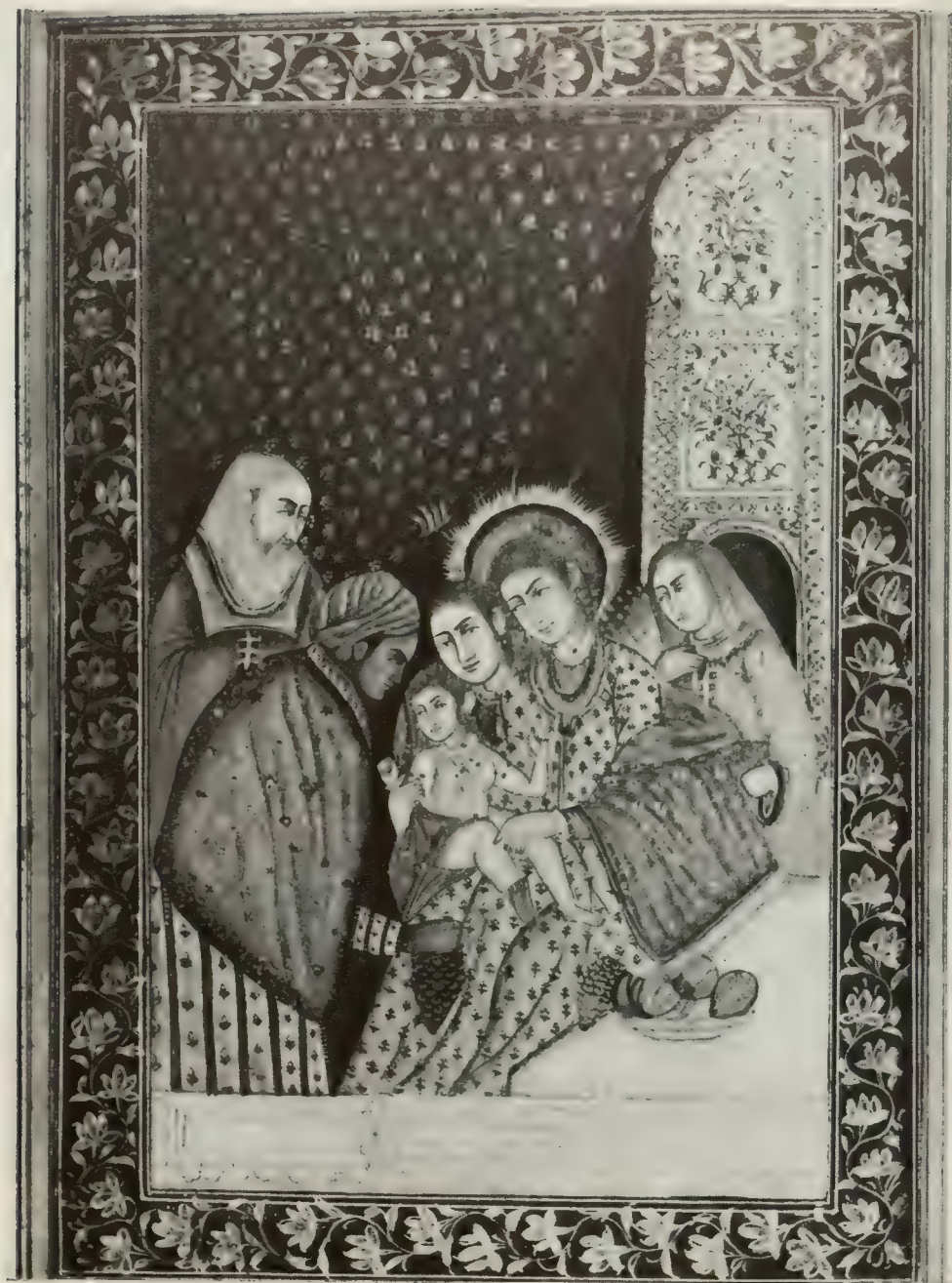
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Pl. II, cat. 12

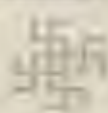


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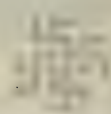


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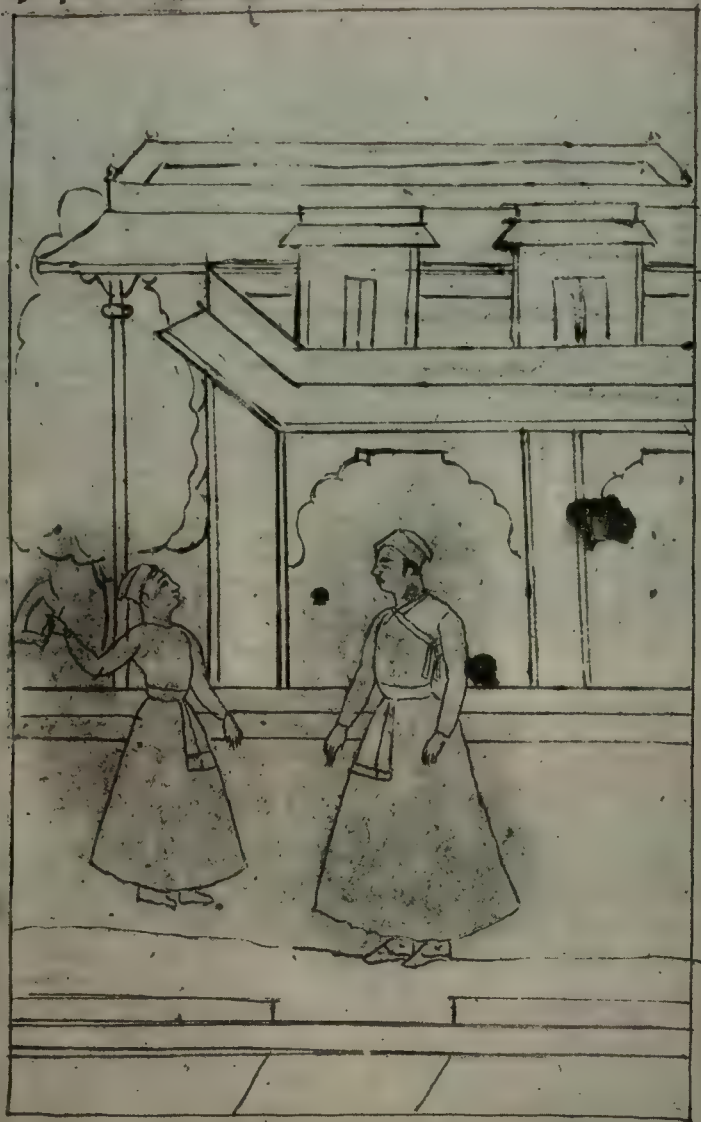
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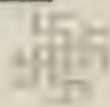
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Pl. 18, cat. 16





Pl. 19, cat. 20

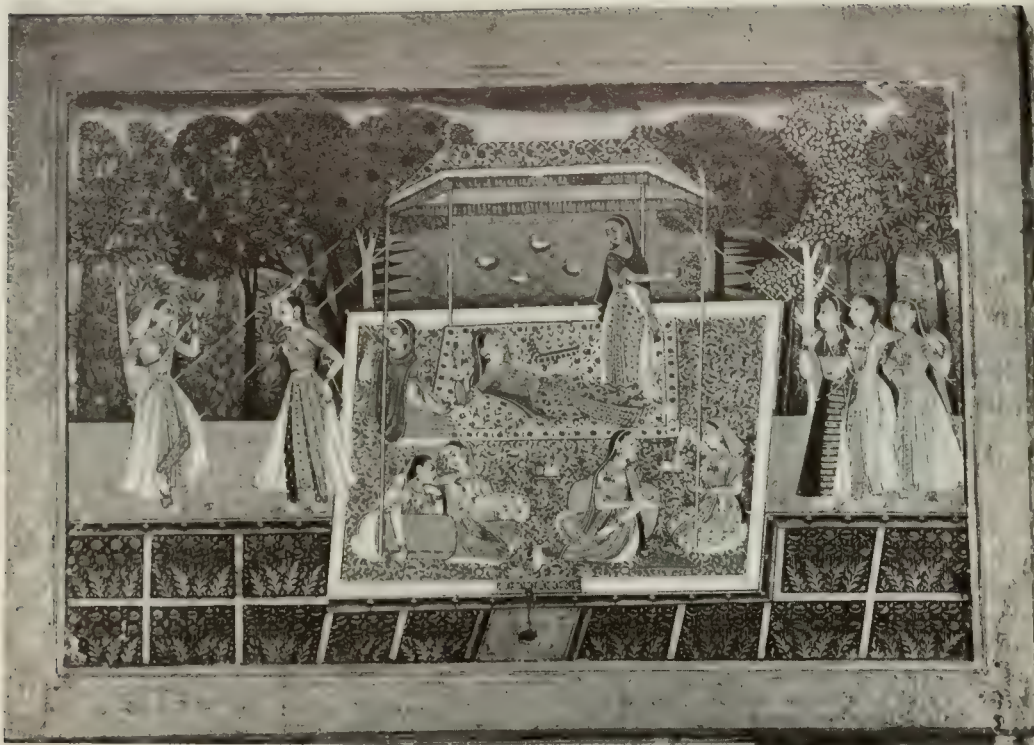


Pl. 20, cat. 21



Pl. 21, cat. 22





नृरियता मानसि।

अनुन

दृष्टमनाः स्तवशाविक्रमात् ५१ हरिपुष्पः महश्च ५२ पत् ५३

रिहापहन्तुनेपुनर्यथाधृतदायुः कियतां विना अथावन् दृष्टमनाः सुखे वंदनं जयः ५१ परस्परस्मिपुन

पेनेववनेमनेनहिरियुधप ५२ इय

रामहानामीसेन्यानां नरतर्पणप

दुविमसिहृदवमातंगविकर्षन

वरयुधि अथकोशादिनिःसृष्ट

दावारस्यानाड्यत ननास्मच्छनुमा

गसालनापिशिरउज्जामयन्मरु

गन गृहेन नृरिअवसावाडनाक

नेवजोगिना नधालुपरिज्ञातह

नृनृयार्जुनमन्नापत पश्युत्तम

पामहाबाहो धनुष्यानवरत्न्या

रणविशेषयतिवाधर्मयमान्यकिस



विजापमाणपुनः कृत्तवन् महाहि

यदुद्यमामहाबाहुः मान्यवित्वाहन

मिदं ज्ञाताः वरचनकुराश्चः मान

कैः नृरिअवमाण मृद्वेनेपुनिजया

रञ्जः शिरः कायात्मकुञ्जं नावतुहा

यथारथांगं कौलात्तादंहादिह तुना

धारिण गृहीतमतिवीर्योपायस्यो

स्यामान्ताः माहव वासुदेवसुनाराज

शक्याघातमिदं नवशागते नवशि

अमन्योविक्रमः पाद्यं यवभरिअसा

त्यविक्रम एवमुक्तामहाबाहुः वसुदे

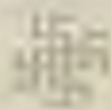
रथांगं वक्रं। कानानरकं नकारः। स्वीरिणः। ६ = अनवरं अन्धनं। त्वया त्वजः। अमन्यो नित्यः ३ =

Pl. 23, cat. 18

Pl. 24, cat. 24



Pl. 25, cat. 25





Pl. 26, cat. 26

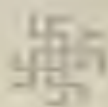
नितंबिनीमंदतरंगितासोदोलासुषेलासुषमादधानः॥स्वर्वःकपोतघुतिकर्तुरस्य
हिंदोलरणःकथितोमुनिदै॥१२॥





Pl. 28, cat. 28

Pl. 29, cat. 31





Pl. 30, cat. 30

॥ बुधिसूतिगईहलएकिधौकास्तकिबूलेनमोमनकाटनपाई। नीतनएकिधौकेसवका
 स्तसौनेटनईकोऊनामिननाई। आवनुदेमगआएगएकिधौआवहिगेसजनीसुपवाई।
 आपननंदकुमारिमुखरसुकौनविवारअवारलगाई॥१॥ प्रकासवक्तापत्र॥



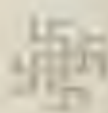
॥ वसंतरागिणी ॥ सिधेडिबेहीवयवहवृत्तपुष्पचिकेनृतलतांकुरे ॥ वधुचुरा
॥ वासमनेगमूर्तिमनोहरोयंचवसंतरागः ॥ २१ ॥





Pl. 33, cat. 34

Pl. 34, cat. 36

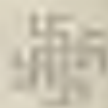




Pl. 35, cat. 35



Pl. 36, cat. 37





Pl. 37, cat. 63

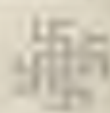




Pl. 39, cat. 39



Pl. 40, cat. 41





Pl. 41, cat. 43

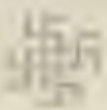


॥ अथाभीराधाजूकोप्रकामधवामोवरज ॥ सवडीया ॥ कोनकेनध ॥ नकागधीनमनविचुर
 नियाहीकैअनौधोपनिब्रतुगाडीयतुहै ॥ केसौदासजतनुकीयेहीनलेआवह ॥ अओउकरायछ
 निकैपीछेधाडीयतहै ॥ उरिचलोअनमानेकाहकीबलाडीनातेमानसहिपहिचोनेतापेआडी
 यतुहै ॥ योकेतोआमुदीमिलोमिलोकैताप्रिजाउआगिलागैमेरीआलीमेझपाडीयतुहै ॥ २१ ॥





Pl. 43, cat. 44

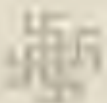




Pl. 44, cat. 42



Pl. 45, cat. 45



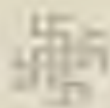


Pl. 46, cat. 48

Pl. 47, cat. 47

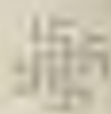


Pl. 48, cat. 53





Pl. 49, cat. 59





Pl. 50, cat. 57



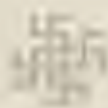
Pl. 51, cat. 50

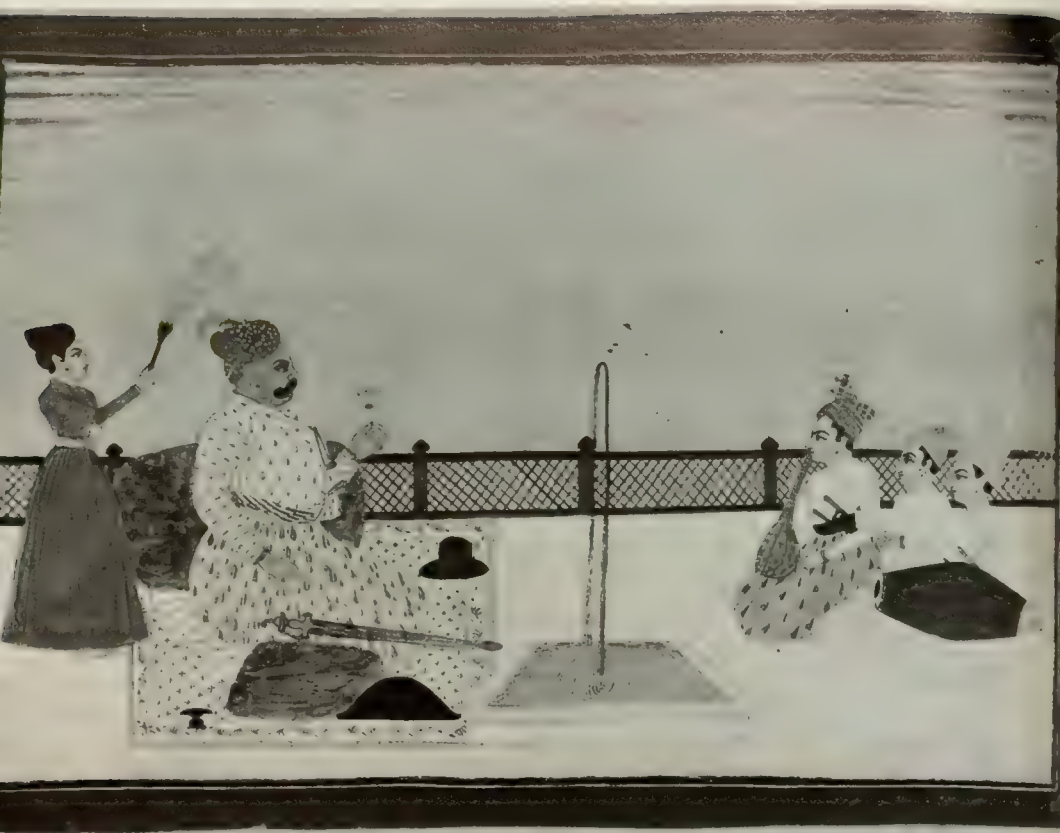


Pl. 52, cat. 46



Pl. 54, cat. 52





Pl. 55, cat. 29



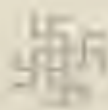
Pl. 56, cat. 62



Pl. 57, cat. 55

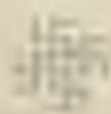


Pl. 58, cat. 56



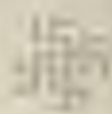


Pl. 60, cat. 38





Pl. 61, cat. 58





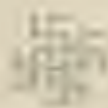
Pl. 62, cat. 82







Pl. 64, cat. 64





॥ अथ भगवत्पदसंज्ञा ॥ श्रीगणेशाय नमः ॥ अथ भगवत्पदसंज्ञा ॥ अथ भगवत्पदसंज्ञा ॥ अथ भगवत्पदसंज्ञा ॥
 उक्तं भगवत्पदसंज्ञा ॥ अथ भगवत्पदसंज्ञा ॥ अथ भगवत्पदसंज्ञा ॥ अथ भगवत्पदसंज्ञा ॥
 श्रीगणेशाय नमः ॥ अथ भगवत्पदसंज्ञा ॥ अथ भगवत्पदसंज्ञा ॥ अथ भगवत्पदसंज्ञा ॥



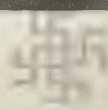


Pl. 67, cat. 65



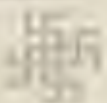


Pl. 69, cat. 67





Pl. 70, cat. 68





Pl. 71, cat. 70



Pl. 72, cat. 71

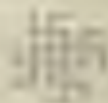




Pl. 74, cat. 69

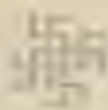


Pl. 75, cat. 78



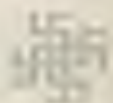


Pl. 76, cat. 77



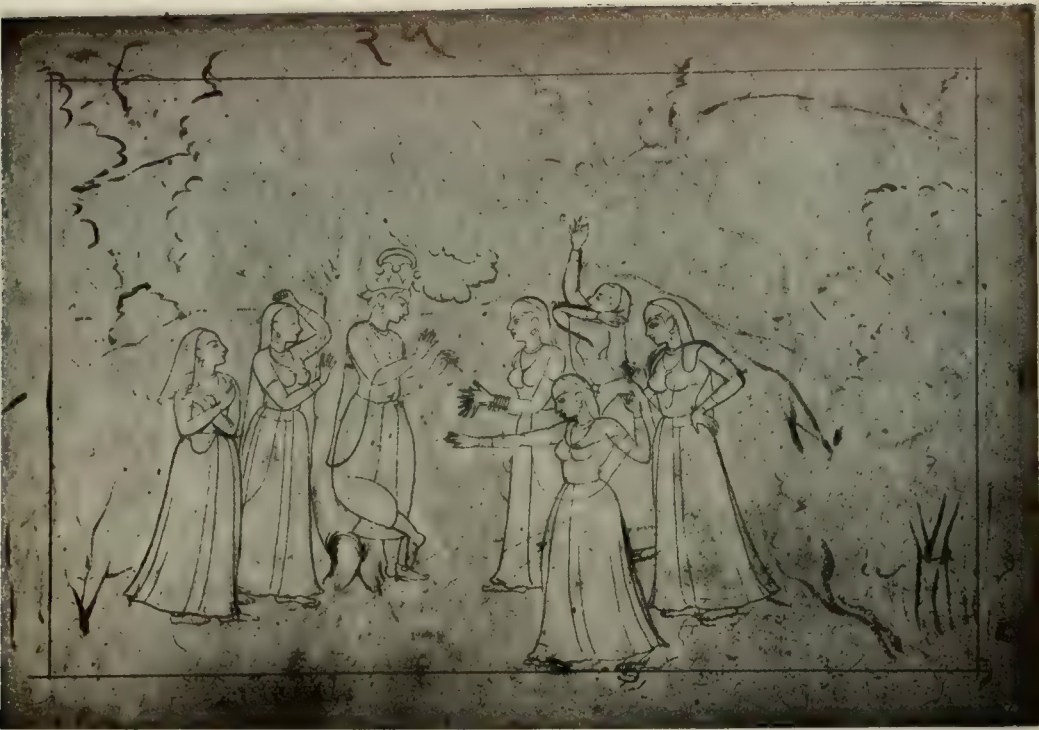


Pl. 77, cat. 74

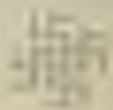


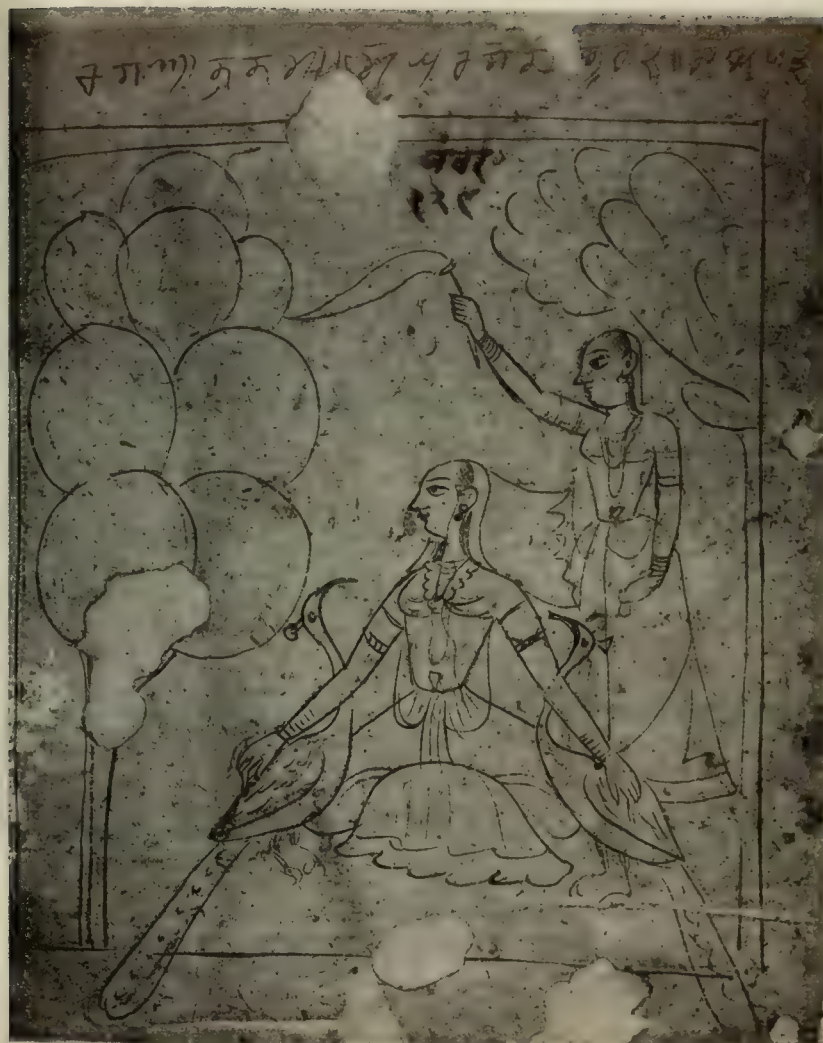


Pl. 78, cat. 86



Pl. 79, cat. 85





Pl. 80, cat. 79



Pl. 81, cat. 87





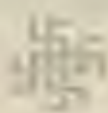
Pl. 82, cat. 84



Pl. 83, cat. 90



Pl. 84, cat. 76

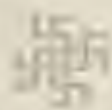




Pl. 85, cat. 81



Pl. 86, cat. 73





Pl. 87, cat. 89

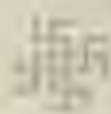


Pl. 88, cat. 93



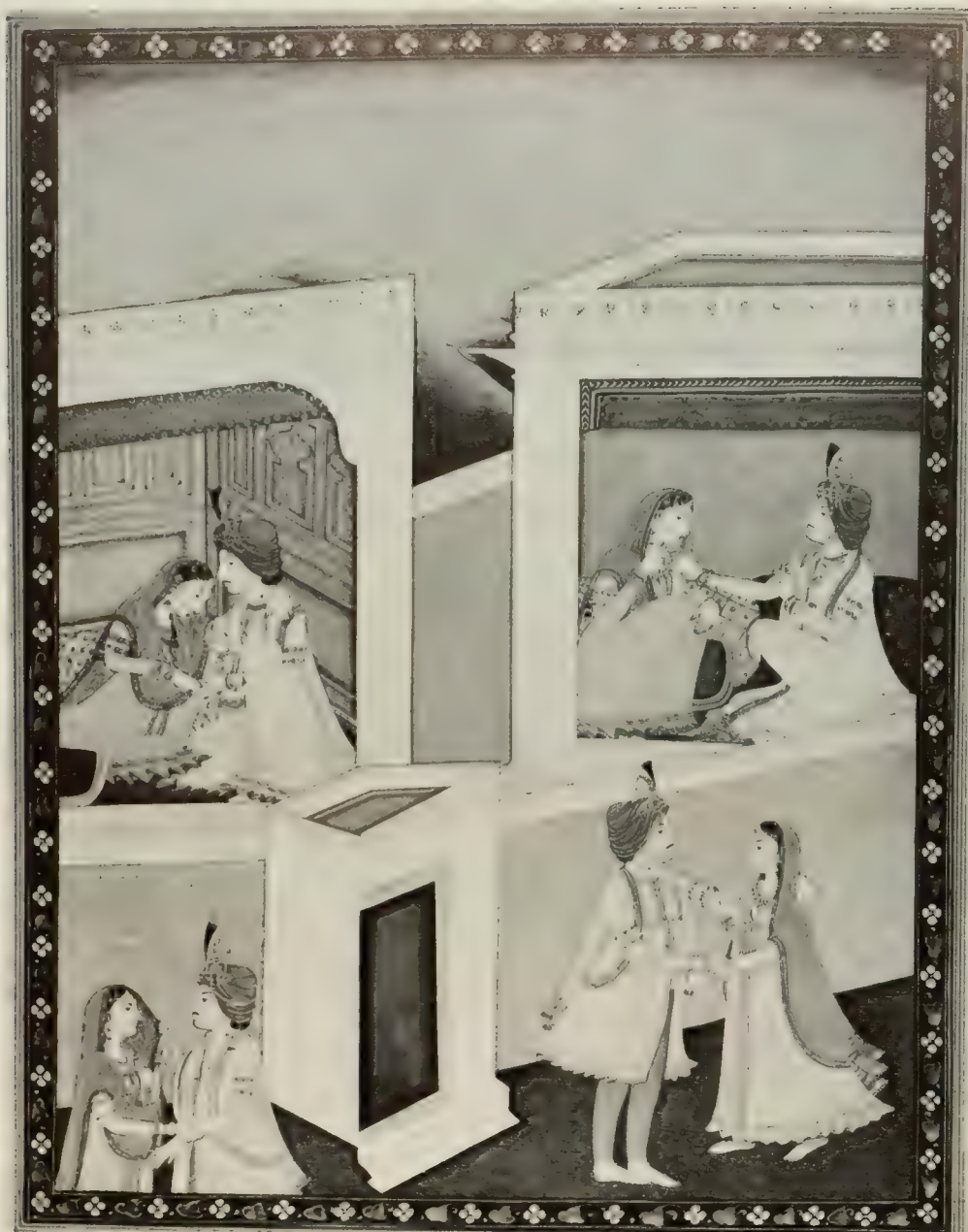


Pl. 89, cat. 91





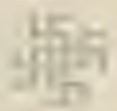
Pl. 90, cat. 92



Pl. 91, cat. 96



Pl. 92, cat. 95







Pl. 94, cat. 88



नितविवाशकलेमइलुजमुगलेकरतलमलेनीदले ॥
 मरकतवलधंमधुकरनिचयंवितरतिहिमसीतले ॥
 रमलियहुनापुलिनवने ॥ ❀ ॥ ४ ॥ ❀ ॥ ० ॥

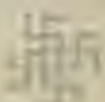
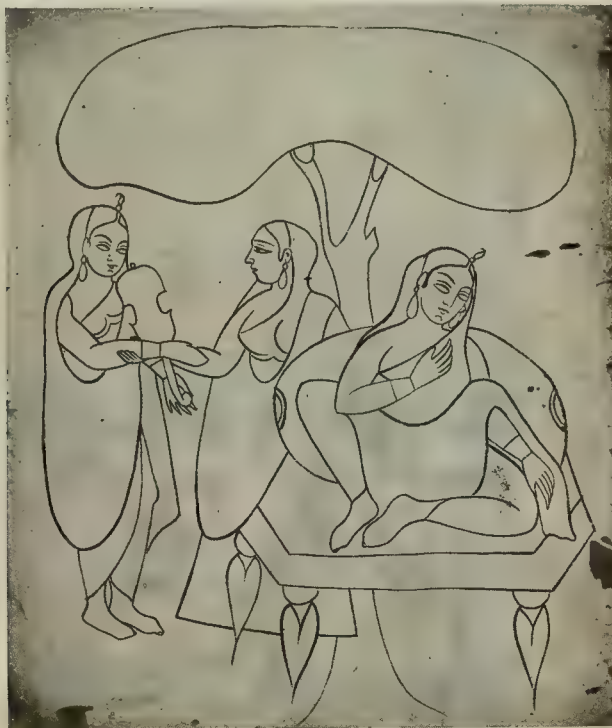




Pl. 96, cat. 83



62-116(1)





Pl. 97, cat. 97a

Pl. 98, cat. 97b

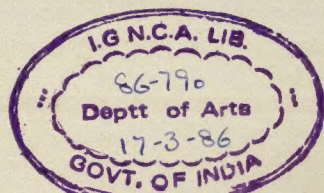
Pl. 99, cat. 99

Pl. 100, cat. 94





Pl. 101, cat. 100



Indira Gandhi National
Centre for the Arts

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Catalogue

